

THE ATHENÆUM

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No. 4284.

SATURDAY, DECEMBER 4, 1909.

PRICE
THREEPENCE.
REGISTERED AS A NEWSPAPER.

GOVERNMENT GRANT FOR SCIENTIFIC INVESTIGATIONS—Applications for the Year 1910 must be received at the Offices of the Royal Society not later than JANUARY 1 next, and must be made upon Printed Forms, to be obtained from THE CLERK TO THE GOVERNMENT GRANT COMMITTEE, Royal Society, Burlington House, London, W.

BEDFORD COLLEGE FOR WOMEN.
(University of London.)
In response to numerous requests the performance of SOPHOCLES' 'ELECTRA', in GREEK, Will be repeated
At the ALDWYCH THEATRE, ALDWYCH, STRAND,
On THURSDAY, December 16, at 8.30 P.M.

In celebration of the Sixtieth Year of the College and in aid of the Building and Endowment Fund. The Play will be produced under the direction of Mr. G. R. FOSS. The Music has been specially composed by Mr. GRANVILLE BANTOCK.
Tickets, at usual Theatre prices, may be obtained from Miss ALLEN, Bedford College, York Place, W., between the hours of 10 and 1, or by letter, and also, after December 6, at the Box Office, Aldwych Theatre.

An ACTING VERSION of the PLAY, with a Translation by the late Prof. LEWIS CAMPBELL, is now on Sale at the College, price 1s.

ROYAL ACADEMY OF ARTS.

NOTICE IS HEREBY GIVEN that the PRESIDENT and COUNCIL will proceed to ELECT on TUESDAY, December 14, a TURNER ANNUITANT and a REDGRAVE ANNUITANT. Applicants for the Turner Annuity, which is of the value of £50, must be Artists of repute in need of aid through the unavoidable failure of professional employment or other causes. Applicants for the Redgrave Annuity, which is of the value of £20, must be Painters in Oil or Water Colours who shall have been Exhibitors at the Royal Academy and be in want of pecuniary aid from age or sickness. Forms of Application may be had by letter addressed to the SECRETARY, Royal Academy, Piccadilly, London, W. They must be filled in and returned on or before DECEMBER 10.

By Order,
FRED. A. EATON, Secretary.

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Situations Vacant.

UNIVERSITY OF OXFORD.

The CURATORS of the TAYLOR INSTITUTION will proceed, in the course of Hilary Term, to the ELECTION of a LECTURER in GERMAN for EASTER TERM, 1910. The appointment in the first instance will be for Five Years, with an annual Stipend of 200l., together with one-half of any Fees paid for attendance at his Lectures and Classes.—Applications, stating age and qualifications, accompanied by Testimonials, should be addressed to THE CURATORS, Taylor Institution, Oxford, on or before SATURDAY, January 29.

GOOLE SECONDARY SCHOOL.

WANTED for the commencement of the NEXT TERM a FORM MASTER with special qualifications for teaching English. Salary 125l. per annum. For Application Forms apply to
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IRISH UNIVERSITIES ACT, 1908.

NATIONAL UNIVERSITY OF IRELAND.
(University College, Dublin.)
PROFESSORSHIP OF HISTORY.

The DUBLIN COMMISSIONERS will, in JANUARY next, appoint a PROFESSOR of HISTORY in UNIVERSITY COLLEGE, DUBLIN, at the Stipend of 200l. a year.
This Stipend is the full remuneration of the Office, no part of the Students' Fees being payable to the Professor.

The duties of the Professorship, which include—
(a) Lecturing and giving other instruction to Students during the University terms;
(b) Taking part in the Examinations in the Faculty of Arts and of Celtic Studies in the University;
(c) Acting as a Member of the Academic Council of the College, and of Faculties and the Board of Studies of the University (if appointed a Member of the latter body);

Are defined by the Statutes of the University and of the College of May 16 last, copies of which can be procured from the Registrar of the University, or from the Secretary of the Commissioners.
The Professorship will be tenable for Seven Years from the day of the dissolution of the Royal University, and its holder will be eligible for re-appointment by the Senate of the National University of Ireland.

Applications, which may be accompanied by three Testimonials and three References, must be sent to THE SECRETARY OF THE COMMISSIONERS before DECEMBER 15 next.

The Representations of the Governing Body of University College, Dublin, will be invited in reference to the Candidates from whom applications shall have been received.
No communications, verbal or written, in reference to the appointment are to be made to individual members of the Commission.
Dated this 10th day November, 1909.

ROBERT DONOVAN, Secretary to the Commissioners.
University Buildings, Earlsfort Terrace, Dublin.

THE REPRESENTATIVE BODY OF THE CHURCH OF IRELAND.

Applications for the position of SECRETARY to the REPRESENTATIVE BODY will be received up to 12 o'clock (noon) on THURSDAY, December 9, 1909.

For particulars apply to THE SECRETARIATE COMMITTEE, 22, St. Stephen's Green, Dublin.

KENT EDUCATION COMMITTEE.

RAMSGATE HIGHER EDUCATION SUB-COMMITTEE.
COUNTY SCHOOL FOR GIRLS, RAMSGATE.

WANTED, in JANUARY NEXT, an ASSISTANT MISTRESS for the above-named School. Initial Salary 90l. to 110l. per annum, according to qualifications and experience, with increments in accordance with the Committee's Scale. Of Subjects—French and Drawing. Resident in France essential. Degree and Training and good experience desirable.

Scale of Salaries and Form of Application may be obtained from Mr. A. R. FRANKS, Technical Schools, Ramsgate.—Applications should be forwarded as soon as possible to Miss A. MERRYMAN, County School for Girls, Ramsgate.

Canvassing will be considered a disqualification.

By Order of the Committee.
FRANK W. CROOK, Secretary.
Caxton House, Westminster, London, S.W.
November 19, 1909.

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SATURDAY, DECEMBER 4, 1909.

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LITERATURE

The American Egypt: a Record of Travel in Yucatan. By C. Arnold and F. J. Tabor Frost. With Illustrations, Map, and Plans. (Hutchinson & Co.)

THIS is one of the few modern books that were worth the writing and are well worth reading. It treats of a subject which is entirely unknown to the average reader, and it does so in such a manner that it holds one's interest from the first page to the last. A good many people, we fancy, outside Board schools, would be puzzled to tell where Yucatan, absurdly called "the Egypt of the New World," is situated. No Englishman, we believe, has ever written about the country as a whole, though Mr. A. P. Maudslay has included Chichen in his laborious surveys of Central American archaeological remains. The explorations of the American J. L. Stephens, in 1842, are remembered only by specialists, and it has been left to French and German scholars to fight over the interpretation of the inscriptions and the date and origin of the Toltec temples.

But Yucatan is not only the site of curious and puzzling vestiges of a past civilization which came no one knows whence. It is a country of amazing wealth—in whose capital "the only difficulty was to find a man who was not a millionaire or the son of one." It presents a singular society composed of

"two classes, slaves and savages. The former are the Indians, by centuries of brutality degraded and robbed of that spirit which made them foes worthy of Cortes's prowess, but still a kindly hospitable people, for whom every English heart must feel a keen sympathy. The savages are the Yucatecans, the mongrel people resulting from the early unions of the Spanish with the Indian women";

in short, mestizos almost to a man, and the fathers of more mestizos by a shameful system of virtual slavery. On the east coast the Mayans have always been independent, but for many years they have been "ruthlessly massacred, whenever a cowardly opportunity offered," by Mexican troops under the command of General Ignacio Bravo, a "bloodthirsty octogenarian who rejoices in the Gilbertian title of 'Inspector-General of Primary Instruction,'" and who never dares to meet the Indians in the open.

Into this extraordinary land the authors, weary of suburban respectability, and eager for adventure and discovery, plunged, yet not without years of preparatory study of their chosen field. President Diaz, the ruler of Mexico, knew little of this outlying province when he visited it, and was "staggered" at its wealth and luxury. One particular hacienda had spent 6,000*l.* on coloured lamps to dazzle the presidential eyes for a single evening.

"What the President saw we have seen—the almost boundless wealth of Merida and the sybaritic life led by the haciendas. But we have seen more: we have seen the real Yucatan. For months we have wandered in her wilds. We have shared the huts with the Indians; we have slung our hammocks in the forests; we have slept in the palm-thatched cabins of the woodcutters; we have lived the fisherman's life on the islets of the east coast, round which in the days of Corduba and Cortes cruised fleets of canoes."

There was no hardship these explorers refused to undergo in their zeal for discovery. They risked their lives on the coral reefs of the coast, and they endured torments in the forests. Yucatan is a flat country, with roads (sometimes dignified by the title of *camino real*) resembling the bed of a Scotch burn, and endless forests "impenetrable," but nevertheless in due course penetrated by our authors; not majestic forests, with giant trees, but a dead, flowerless, dark, and appallingly silent brushwood, "matted, tangled underfoot, matted, tangled overhead," abounding in mosquitoes and other pests, but as still as the grave. The silence of such pathless woods brings an uncanny dread. Our authors found a way out of their terror in the relentless work which was needed to get through the forests:—

"In a wood too high and thick to admit air, but too low to shade you from the scorching sun; with every second bush bearing thorns an inch long; your legs entangled in bines and creepers so stout that, once caught, no struggles, however heroic, would free you; too hot to wear your flannel shirt-sleeves down, and too pestilential with mosquitoes for you to dare expose an inch more skin than was necessary; bathed in sweat, stooping, creeping, leaping, over, under, in and out; cutting your way foot by foot, you need the true explorer's zeal not to sit down and give it up."

Such were the delights of their laborious days, and they were rewarded by the discovery of a few unknown ruins of Mayan temples and halls, which they duly surveyed and photographed as materials to serve for the elucidation of the archæo-

logical problem which possessed their minds. We do not propose to discuss these results at any length, for we hold, with the authors, that a careful survey of possible remains of similar buildings in the Pacific islands is an essential preliminary to any definite statement of the foreign origin of Toltec art. Their theory is that the supposition of an ancient Toltec race is mere myth; that there never was a Toltec nation, but that the name was given to the Mayans by the invading Aztecs, and these Toltec Mayans were the ancestors of the people now inhabiting a large part of Central America, a people of Apalachian Indian stock who had settled there long before the Aztecs came, and who built the so-called Toltec temples. They do not believe in the ancient date sometimes ascribed to these buildings, but put Copan and Quirigua earliest, at the eighth century, and the rest at various dates from the ninth to the beginning of the sixteenth century, when the Spaniards came, and destroyed or corrupted everything. They do not hold that the art and architecture were indigenous, but believe that they were introduced by Buddhist emigrants from Java, and that the Buddhistic designs were modified by native artists. Here is obviously a vast field for controversy, which this book will doubtless provoke. We would only observe that while the authors have shown the weak points in the indigenous theory, they have not by any means proved their own supposition of a foreign source. Resemblance is no proof of identical origin, and though there are features of strong likeness between the pyramidal temples of Yucatan, approached by flights of steps, and the Buddhist stupas, and even between some of the designs of the two styles, there are also numerous features in Mayan or Toltec art to which we can find no analogy in Buddhist architecture. The Caracol, by the way, is not a "unique winding-stair building": there is a corkscrew tower of the ninth century at Samarra on the Tigris.

To our mind, however, in spite of the great interest belonging to an obscure and remarkable art, which is brought home to us by a number of admirable photographs, plans, and drawings, the charm of the present volume consists far more in its descriptions of the people and their life than in its speculations upon the origin and purposes of their monuments. The authors have a somewhat florid style, and do not spare their epithets; their darkness is ever "Cimmerian," and they reckon all things by "myriads"; unpleasant positions are "hells," and they take some pride in a conscientious employment of profane language; people's hair is "smarned with sweat," and houses are "not pawky in their solidity"; they misquote R. L. Stevenson's jubilant epitaph; but they have the gift of vivid description. There is a wonderful account of the "green gold of Yucatan," the henequin or sisal hemp, which has brought a profit of eighty million pounds sterling to a score or so of big Yucatecan growers in the past fifteen years. It is used in the "myriad"

corn-binding machines of the United States and Canada, being stronger and cheaper than good string. It is a mushroom industry, grown up as it were in a night. One haciendado cleared an acre for this Eldorado cactus about 1850; he has now nearly 6,000 acres under the crop, on one of his farms alone, with villages containing 4,000 inhabitants, and is a millionaire three or four times over, and doubles his capital in less than ten years.

Of the Yucatecans themselves the authors have nothing good to say, except that they are easygoing, and extremely clean—even in their public worship, as the long lines of spittoons, ranging from door to altar, in the cathedral show: that probably is a really "unique" spectacle. But if they are cleanly, they leave the other virtue of godliness entirely out of sight; and if our authors are to be implicitly believed—we think they are a little prejudiced—the Roman Catholic Church, after corrupting the moral Mayans of mediæval times, does nothing to improve them to-day or protect them from the cruel oppression of their Yucatecan masters. The picture here given of Indian servitude—slavery in all but name—is one which merits careful study. That such a thing should go on under that sagacious autocrat Porfirio Diaz would seem incredible if one did not realize how difficult are the problems which that aged despot has had to face. The authors have no doubt that Diaz will have no successor, but that Mexico, and with it Yucatan, must be incorporated into the United States.

The book is brimful of interest, and we have been able to indicate only a few of the many topics which it discusses with knowledge, insight, and sympathy.

Christianity at the Cross-Roads. By George Tyrrell. (Longmans & Co.)

In a short Preface Miss M. D. Petre tells the reader something of what he may expect to find in this last book of Father Tyrrell's. She tells us how his struggle was prolonged to the end, and how his aims were still unsatisfied when he died:—

"Peace of soul, undisturbed friendship, study and prayer, nature and books, and, last but not least, the altar from which he had been exiled—these would have been to him the realities and the true goods of life. But it was not to be."

In the book before us we have his attempt to deal with the Christological problem, which, as she truly says, is more painful and arduous than the ecclesiastical problem with which he had often dealt before. The pain and the arduousness are felt in every chapter of the book, and it is with something of the reverence with which we look upon the sad struggles of a death-bed that we regard this "last—I will not say it was necessarily his final—treatment of the double problem." No; we do not think it would have been his final treatment, if he had lived; for Father Tyrrell had reached no solid ground when he wrote '*Christianity at the Cross-Roads.*'

He was not sure, one feels, which way he would take. Had he gone far enough? He would hardly himself have been ready, as yet, if ever, to admit that he had gone too far.

But it is no part of a critic's duty to-day to judge the "Modernism" of Father Tyrrell—to express satisfaction with its courage, or distrust of its coherence. Rather, in regard to the last book which comes to us from so striking and deeply interesting a personality, should we endeavour to state simply the position which appears to have been reached.

The book—if one cuts away irrelevancies and confusions, of which, it must be admitted, there are more than one or two—may be divided into two parts. The first is a trenchant, and, to our mind, very clear and complete, criticism of the position of Prof. Harnack and his followers, and of those Catholics as well as Protestants, who regard themselves as "Modernists," because they accept his methods and, generally, his conclusions. Whatever else Jesus Christ was, He was not a German Protestant of the nineteenth century: it is—at any rate to the present reviewer—impossible to fit in the records with the "almost miraculous modernity" with which German critics have endeavoured to make us familiar. If the neo-Romanist theologians—whose position Father Tyrrell acutely analyzes—are unable to convince us of the truth of their "new orthodoxy"; if we see that they merely lead to the conclusion that "if a man is said to believe and admit, in spite of explicit denial, all that is objectively implied by his data, then every avowed atheist is a theist, and every heretic orthodox"; if Newman's theory of development seems to drive us back only on experience, which may be explained psychologically as well as theologically—then certainly we are as little satisfied with an explanation which leaves us only the ethics and the personal character of Jesus, and makes between Christ and early Catholicism "not a bridge, but a chasm." When we read Father Tyrrell's clear-cut criticism, we feel that his conclusion is irresistible: "It is not between Jesus and Catholicism, but between Jesus and Liberal Protestantism, that no bridge, but only a great gulf, is fixed." Historical criticism is responsible for this decision.

But then, whither does it lead us? What has Father Tyrrell, what had the Abbé Loisy—with the latter's present position we cannot now deal, nor did Father Tyrrell deal with it—to substitute as an explanation of the Christian *mythos*, since a nineteenth-century semi-humanitarianism will give us none? We confess we are not at all sure. There are pages in this book which look one way, and pages which look another. At one moment "it must be owned that between Christ's idea of Himself and the Catholic idea of Him there is no practical or substantial difference." Yes, but was that "idea" true? At once we are at sea. Christ had "no formal theology": He "drew His knowledge of heavenly things" only from visions and revelations, "from the

prophetic and apocalyptic writing, and from His own mystical experiences." He gave us an "apocalyptic portrayal of the transcendent." Well; but then to say that He regarded this as "symbolic is to pretend that His mind belonged to the nineteenth century." Clearly Father Tyrrell believed that Christ "expected the kingdom to-morrow," and had no pre-science and no preknowledge. The first Christians believed as He did. But for us the matter is changed, because "we have learnt something, namely, that any imaginable vision of the transcendent can be no more than symbolic."

In plain words, the immediacy of the End has been disproved by universal experience. But belief in it was a parallel belief to that in the Lord's Resurrection; and is the proof of the latter anything like as strong as the disproof of the former? Then the reality of the Resurrection is argued from the presumption that the Apostles expected it and were unshrinking literalists; yet even they, "while they doubted... did not see Him... As soon as they believed, they saw Him." The following seems to be the conclusion:—

"Have we not, then, every reason to believe that what they saw was a vision, the spontaneous self-embodiment, in familiar apocalyptic imagery, of their faith in His spiritual triumph and resurrection, in the transcendental and eternal order—a vision that was externalized by the very intensity of their faith, that seemed something given from outside; a vision that was purposive and symbolical of a reality which, though inwardly apprehended, was in no sense subjective; a vision that was divine, just because the faith that produced it was divine?"

Thus we compress, as best we can, the argument of the book. It is only fair to those who condemned Father Tyrrell to say that this passage seems to justify them. But it by no means settles, least of all for Father Tyrrell, the Christological problem.

Into that we cannot follow him at length. What he says needs as acute a reading as was his own of the problem he endeavoured to solve. We do not feel that he has solved it, and this is largely the case because he seems to be offering two solutions—the Catholic solution and the Modernist, the former a fixed, the latter a fluid one. "In the orthodox and metaphysical formula of the Godhead of Christ," he says, "we find, at most, a negative intellectual value combined with a positive pragmatic value." Again, "the finally accepted formula [of the Church] is rather a statement of the problem than a solution": it "simply leaves the metaphysical problem open, and forbids useless discussion." On the other hand, there is a passage, quoted by Miss Petre as significant, which seems to grant all that the theology of the Church requires—or nearly all. In fact, again and again throughout the book one statement seems conclusive till we come across another looking another way. The crux, perhaps, was the question of Revelation. Is there such a thing, in the sense in which Chris-

tians have believed? In the chapter on 'The Science of Religions' we feel convinced that Father Tyrrell thought there is not; but then we come across the words:—

"We have defined religion as being, practically, the adjustment of our conduct to a transcendent world. Such adjustment supposes that the transcendent is, in some way, revealed and felt as interfering with ordinary experience."

Then what does he mean by "revealed"? And is he talking, for the moment, only of formless primitive faiths? We really do not know.

Sometimes Father Tyrrell seems to be laughing at Dr. Frazer or Prof. William James; sometimes he seems to be accepting orthodox conclusions. But always he is rejecting the Roman bureaucracy, and believing that theirs is "a rapidly dying Church." At the last issue, about Christ Himself, he seems at one moment rigidly to limit Him to His own time, and at another he goes so far as to say that

"conscience, that is first dimly felt as a mysterious influence interfering with and transcending the natural self and its laws, is revealed at last as the Spirit or Personality incarnate in Jesus."

Revelation, we see, again; and that is the very word—the test word, as it seems to us—which is never defined or explained.

'Christianity at the Cross-Roads' is a book to the theologian of extraordinary interest, and perhaps little less so to the psychologist. But is it a permanent contribution to the solution of theological or metaphysical difficulties? We do not think that it is.

The Autobiography of Sir Henry Morton Stanley, G.C.B. Edited by his Wife, Dorothy Stanley. With Photogravures and a Map. (Sampson Low & Co.)

"HE has done well, he might have done better, but his life has been a fulfilment, since he has finished the work he was sent to do." Such is Stanley's final verdict on his own career, and such seems to have been his honest conviction. Not only had he the robust belief in himself which makes achievement possible—without which, indeed, he could never have survived the cruel experiences of his early life—but he never seems to have been troubled, on looking back, by the least doubt or misgiving as to the ultimate value of his work—by fear lest any of it should come under the category of "straw, hay, stubble." A remarkable passage on p. 537 is his only comment on the later development of the Congo State which he had brought into being. In 1896, he writes:—

"The King of the Belgians has often desired me to go back to the Congo; but to go back would be to see mistakes consummated, to be tortured daily by seeing the effects of an erring and ignorant policy. I would be tempted to re-constitute a great part of the governmental machine, and this would be to disturb a moral malaria injurious

to the re-organizer. We have become used to call vast, deep layers of filth 'Augean stables': what shall we call years of stupid government, mischievous encroachment on the executive, years of unnecessary, unqualified officers, years of cumbersome administration, years of neglect at every station, years of confusion and waste in every office? These evils have become habitual, and to remove them would entail much worry and dislike, to hear of them would set my nerves on edge and cause illness."

It is only too probable that, under the system then (and since) in force, even Stanley's energy would have been unable to effect any good; and no doubt the consciousness of failing powers—1896 was marked by a long and serious illness—would dispose him to close his mind resolutely against painful facts for which he saw no remedy. The passage following the above suggests that, if he supposed blame could attach to any one, it was to "English legislators" for not annexing the Congo in 1878. After dwelling on the "splendid inland navigation," and the numerous products of that region, he exclaims: "All this could have belonged to Great Britain, and was refused. Alas!" There is no word of allusion to the responsibility incurred by Great Britain as one of the signatories to the Act of the Berlin Conference in 1886.

The facts Stanley has himself put on record are a curious commentary on his unvarying optimism as regards the beneficial effects of more or less compulsory civilization applied by isolated officials scattered over a thousand square miles of wilderness—optimism which, moreover, seems oddly incongruous with the convinced misanthropy forced upon him, as he tells us, by bitter experience. But Stanley would not have been Stanley had he considered too curiously the essential direction and tendency of the "civilization" it was his mission to spread. So it never seems to have occurred to him, when denouncing the cruelty of the Arab raiders at Yomburi, that, after all, it was he who had brought them there five years before (see 'Through the Dark Continent,' chaps. xxiv. xxv.).

The 'Autobiography' is intensely interesting as a human document. It is curious to see how little there was characteristically Celtic about Stanley, in spite of his Welsh birth and breeding. A letter (p. 430) declining an invitation to preside at the Eisteddfod says:—

"If I were to speak truly my mind, I should recommend Welshmen to turn their attention to a closer study of the English language, literature, and characteristics, for it is only by that training that they can hope to compete with their English brothers for glory, honour, and prosperity. There is no harm in understanding the Welsh language, but they should be told by sensible men that every hour they devote to it occupies time that might be better employed in furthering their own particular interests."

Yet the Celt was in him after all: he relates two instances of something akin to second sight; and he was in some sense a dreamer, pursuing other ends than

those of personal enrichment and advantage. A certain cheapness and limitation in his ideals were, perhaps the condition of his success:—

That low man seeks a little thing to do,
Sees it and does it.

On the whole, the effect of the book is, perhaps, to raise our estimate of a man who certainly came out of the controversies of 1890 somewhat damaged in the eyes of earlier hero-worshippers. It is true that there are passages evidently due to the consciousness that an apologia is needed, and some others where the thought obtrudes itself that no one survives to bring forward the other side of the case. But even the defects of a style which, vivid and graphic as it is, never entirely outgrew the vices of its early journalistic training, cannot obscure the sincerity and simplicity of the more intimate passages. The terrible years spent in the St. Asaph workhouse school ought to be taken into account in judging of his later life; yet, on his own showing, an enduring foundation of moral principle was there laid, though it is not easy to see how; and no doubt his character was strengthened by the harsh discipline which would have been fatal to a weaker one. His religion, as to which disparaging remarks have sometimes been made, was, if crude and limited, genuine; and his chapter on Livingstone shows how he could be influenced by the ideals of nobleness. Perhaps a paragraph on p. 295 gives the key to the "thus far and no farther" in his nature.

The book is illustrated with a series of interesting portraits, some of which are familiar. The latest are the two of 1890.

Italian Hours. By Henry James. Illustrated by Joseph Pennell. (Heinemann.)

IN this handsome quarto Mr. Henry James has for the first time brought together his essays dealing with Italy, chapters on travel there, or impressions of many a city from Venice to Rome and back to Ravenna. To the older chapters, written in some cases so long ago as 1872, are added others written during the present year, so that the reader has here examples of the writer's earlier and later manner. In both cases, however, the work is highly personal, being, indeed, a record not so much of facts as of personal experiences and impressions; yet these are never so truly personal as to be obviously self-revealing. The earlier Henry James is always delightful. Thus the essay on Siena, written in 1873, is a charming if superficial piece of work—Mr. James tells us he is himself surprised at "the scantiness of such first fruits of my sensibility"; but he does not improve matters, though he seems to have wished to do so, by adding a chapter on the same city, written in 1909, in which he tells us he will let the first essay stand as a "perhaps rather weak expression of the sense of Siena." In this second essay, surely dated by its mannerisms, he devotes his

warmest enthusiasm to the pretty work of Pinturicchio (who was a Perugian) in the Library of the Cathedral. The Sienese painters whose achievements are splendidly shown in the Accademia bored him, he tells us, as he expects they will bore us. But it is in their work that the true "sense of Siena" is to be found, not in the work of any alien painters, certainly not in the facile illustrations of Pinturicchio.

Mr. James disappoints us in just the same way too frequently for mere accident, so that we come at last to ask how so subtle an observer of men and women can have missed his way so certainly in an Italian city. Can it be that he is a little lacking in humility? He is happiest in views of the greater cities—Venice, for instance, or Florence; best of all, perhaps in Rome, because there the obvious has been said so often that it was necessary to avoid it. In avoiding it he has written some delightful pages. Really it seems as if he found such places more sympathetic than Cortona; or Assisi, which he spoils; or Narni, which he did not take the trouble to see.

It is all very well, and, of course, easy, to find fault with Ruskin's enthusiasm and pettishness, as Mr. James does, and to resent his dogmatism on matters he, as a pioneer in the study of Italian art, could not, just for that reason, properly make clear, or even understand. But every one who loves Italy and Italian art owes Ruskin a debt he will never be able to pay, for without Ruskin's enthusiasm and his dogmatism that fire would never have been kindled which still burns, and in the light of which we see and understand what he found in the twilight of the Victorian age, when Giulio Romano and Guido Reni were regarded as the masters of painting, and Giotto, Botticelli, and the Sienese had never been heard of. Ruskin at least sinned through excess of love, and the sins of love are to be forgiven. And though he might have been guilty, with Mr. James, of calling the great Pietro Cavallini Giotto's pupil instead of his master, he was incapable of such a sneer as that which Mr. James coolly utters over the grave of St. Francis. "One may easily plead," says this modern psychologist, "as the final result of a meditation at the shrine of St. Francis, a great and even an amused charity."

All Mr. James has to say of one of the greatest spiritual forces of all time, of one of the greatest men of genius, seems to us strangely inadequate. He quotes with apparent approval a woman who told him that St. Francis was "the chief propagator of the Italian vice....want of self-respect." It never appears to have occurred to him or his "observant friend who had lived long in Italy" that, with the exception, perhaps, of the Spaniard, the Italian is the most self-respectful of Europeans, that he alone never loses his human dignity even in the most trying circumstances. Italy is one of the few countries where you can make friends of your servants or dance with peasants at the vintage, just because they never lose their self-respect.

These are grave faults; nevertheless, nothing that Mr. James writes is without interest and distinction; here, too, there are many clever, a few charming, and some wonderful pages. But Italy is at once too simple and too complex to yield her secret readily. Disarmed by her open heart, Mr. James thinks he has found that secret on the first railway platform, and, deceived once, he is blind to it when it shines before his eyes. Yet often—and especially in his earlier studies—he contrives to give us a glimpse of the protean spirit which remains one of our great safeguards in an age of rampant and sentimental materialism.

Of Mr. Pennell's pictures, some sixty-four of which are exquisitely reproduced here in colour, we have said enough when we assert that many of them are equal to his best. When he has a subject that suits him, as in S. Gimignano, his work is satisfying in its truth and beauty. But sometimes he is content to forget the sun, and to return to the dim and gloomy light of the North, so that a few of these drawings seem rather German than Italian. Generally, however, his work adds delight to the book.

Æsthetic as Science of Expression and General Linguistic. By Benedetto Croce. Translated from the Italian by Douglas Ainslie. (Macmillan & Co.)

MR. BALFOUR in his recent Romanes Lecture spoke with enthusiasm of Signor Croce, but the English reader is, perhaps, more likely to have heard of him as the director of that admirable literary review *La Critica* than as the erudite creator of a complete philosophical system. Meanwhile in Italy, where, unlike ourselves, they are more deeply interested in philosophy than in fiction, there has been no influence since the death of the poet Carducci to compare with that of Signor Croce, the speculative thinker. In support of this statement we have the enthusiastic testimony of Mr. Ainslie; or, if the translator's vocation in the world of letters cause him to be suspected of a capacity for poetic licence, we have the brutally objective facts that the 'Æsthetic' has within seven years reached its third Italian edition, and the 'Logic' its second, whilst the 'Philosophy of the Practical' shows no sign of lagging behind its forerunners in the race for popular favour.

Signor Croce was born in the Abruzzi, publishes from Bari, and is permanently resident in Naples. His education, on the other hand, was for the most part carried on in Germany, and that his methods reflect this upbringing is the first thought likely to occur to the student of his works. Warm admirer, however, as he is of the great German idealists, and notably of Hegel, he is no blind worshipper at their shrine, as the criticisms contained in the historical section of the present work make clear. Indeed, Mr. Ainslie regards the constructive theory as positively "anti-hegelian" in its tendency; but we are not so sure about this. A disciple in revolt is a disciple still, as

witness the instructive case of Aristotle. Just as Aristotle is a Platonist, so and not otherwise, to our mind, is Signor Croce a Hegelian. It is a question of horizon, not to say limitations. To the mere empiricist into whose unworthy hands Signor Croce's book happens to have come, it displays an Olympian air of finality, conjoined with a total disregard of the growth and movement of terrestrial things, such as cannot be matched outside the pages of the inventor of the dialectic of opposites. Either, then, our author is Hegelian at heart, or we must fall back on the cynical supposition that his sympathy with the absolute point of view has been acquired in the course of editing a literary paper.

Hegel's 'Vorlesungen über Ästhetik' allots to art a certain place in the sphere of the absolute spirit. Since, however, no real difference of function is allowed to exist between art and philosophy, the more perfect mode of apprehending the absolute, the former is thereby stamped with inferiority, as being merely the expression of truth in a degree which is not the highest. On these grounds our author is led to remark, in his sententious way:—

"Romanticism and metaphysical idealism had placed art, sometimes above the clouds, sometimes within them, and believing that it was no good there to any one, Hegel provided a decent burial."

His own determination of the province of æsthetic is intended to avoid this mistake. Whether it effectively does so is another matter. He too applies a hierarchical principle of classification to the functions of the spirit as absolutely considered, being by no means afraid to speak of differences of "grade" between them. On the theoretic side æsthetic comes first, corresponding to the intuition, that is, the individual mode of apprehending the real. Then logic goes "beyond" it, since it corresponds to conception or the universal mode of apprehending reality, and this depends on the prior possibility of intuition. Passing onwards again, we reach the practical side of the spirit's activity, practice presupposing theory, whether the former be considered in its lower degree—namely, as economic, which merely wills the useful or phenomenal—or in its higher degree as ethic, which, by willing the moral or noumenal, merges the individual point of view in that of the universal spirit of man. Now, regarded simply as a formal scheme, could anything be more neat? As the circle remains the most perfect of figures despite the fact that the heavens fail to conform to it, so such a plan of the mind commends itself by its sheer tidiness, even if the highly incomplete affair which empirical psychology studies fails conspicuously to realize itself according to any such strict architectonic.

Suppose, then, that we ascribe to the plan in question the absolute validity it claims, what follows with regard to the real place and function of art in human life? Surely art here fares worse than

ever it did in Hegel's system. Not only does the higher grade of theory, namely, logic, "supersede" it, but theory as a whole is subordinated to practice, even the useful representing a higher synthesis than the artistic and the conceptionally true taken together, whilst the moral transcends all the rest, whether severally or collectively considered. The very utmost that can be claimed under such a scheme is that difference of degree can after a fashion coexist with difference of kind—that, for instance, though a captain's rank supersedes the rank of a lieutenant, a lieutenant is a lieutenant "for a' that." Thus it would seem to be in this attenuated sense only that we are to interpret Signor Croce's fundamental maxim that art is not to be confounded with "utilitarian practicalism" nor with "moralism." When his aesthetic arrogates for itself the title of "aesthetic of pure beauty," it is but priding itself on the enunciation of the truism that, abstractly considered, art exists for art's sake, since there is nothing else it could conceivably exist for. From the point of view of the whole, on the other hand, the "pedagogic" theory, as our author disparagingly terms it, which tolerates art only in so far as it concurs with the ends of morality, seems perfectly justified. It may be the duty of a literary paper as such to preach art for art's sake; but, if the results are disastrous to morality, that paper ought to be suppressed, and no plea of "as-suchness" can be taken as relevant to the concrete issue.

Nor can it make the slightest difference if we regard the question, not from the standpoint of the connoisseur of art, but, as Signor Croce rightly does, from that of the artist himself. The alleged "independence" of art amounts but to this, that, though you were to remove thought, and utilitarian aims, and moral aspirations, you would have a pure art still, pure, that is, in the sense of barely compatible with functioning. Now such functioning contemplated at its barest, we are told, comprises any and every kind of "expression" or active response to impression in its individual capacity; so that all language, even bad language, is in principle art, as our author insists at length. But what follows from this as regards the freedom of the artist? Nothing, unless it be that, when we pull the ears of an urchin for swearing, we ought to assuage his feelings with the remark, "I honour the artist in you whilst I castigate the man." No doubt castigation will not prevent your true artist from expressing himself thus. However, we are assured that expression is no less expression, and language no less language, because it is not uttered. At any rate, then, we can cause the bad language not to be uttered. But empirically, if not absolutely, this would seem to be at least one step in the right direction.

We fear that we may not have treated Signor Croce with all the respect he deserves. Perhaps his diatribes against the psychologists, the sociologists, *et hoc genus omne*, have unduly stirred our

bile. His work will appeal to many. It is in the grand manner, simple, severe, spaceless and timeless as any classic. Italy may well be proud of him. And perhaps the ultra-positivistic tendencies to which Italian thought has recently been prone need to be counteracted by a return to idealism, even if it pursue that notional method which, whilst producing a vague exaltation, leaves practical problems much where they were before.

NEW NOVELS.

It Never Can Happen Again. By William De Morgan. 2 vols. (Heinemann.)

WE still hear encomiums passed on this novel or that as being in the grand manner; and by this we are to understand the leisurely style adopted by Dickens and Thackeray. In those days the novel had developed itself into some form out of Richardson's six volumes of prolix emotions. To-day it has far more order and method than it ever had. But lovers of tradition persist in going back, and approve not the spirit or achievement, but the form of the novel when it was a form devoid of art. Mr. De Morgan jests lightly about his Early Victorianism, but indeed he does savour of it in his leisurely style: these two volumes contain 320,000 words, and in effect merely narrate an episode of jealousy. The grand manner, it seems, requires this elaborate prolixity. We do not, however, consider that the book is improved by it. However, we must accept the author as he is, and be thankful for his vivid and sincere realizations of life. His mind is broad, his experience catholic, and his taste fine. He has wide human sympathy, a sense of comedy, and a pungent feeling for tragedy. His people are alive, and depict themselves; his episodes are amusing or pathetic, or both, or merely interesting. At any rate, he holds his reader, yet his story, as we have hinted, is, as to plot, much ado about nothing. A popular author of (reputed) genius has a dull, commonplace, and religious wife, who is considered by his distinguished or aristocratic friends to be "impossible." He goes alone to the houses of the great, and meets a beautiful young woman who is interested in him. Given this situation, and a mischief-making friend of the wife's—admirably rendered—you have the whole theme, except the pathetic portraits of Lizarran and her blind father. These will rack the tender hearts of readers, and demonstrate how genuine and restrained is Mr. De Morgan's pathos. But we somehow feel that Jim and Lizarran have no right to be wandering about these pages, and are only admitted by his lavish generosity.

The Caravaners. By the Author of 'Elizabeth and her German Garden.' (Smith, Elder & Co.)

THE belief that women cannot "draw" men will have to be modified if Elizabeth continues her merciless ironical studies of

their weakness. She has a splendid scorn for the crasser type of male and the cruder, ruder sort of husband. It is not the least of Elizabeth's many gifts that she always seems to choose with unerring instinct the background best suited to display her talents. The humorous and sometimes farcical incidents of a caravan tour in England give her innumerable opportunities of revealing the character of a German husband and the gradual revolt of his oppressed but charming spouse. Like all books that Elizabeth writes, this is one in which the reviewer instinctively marks for quotation passages of happy humour and delightful comedy. If the humour is occasionally too farcical, the character-drawing is always shrewd and penetrating.

Litany Lane. By Margaret Baillie Saunders. (Hutchinson & Co.)

THIS is a story of some power with a peculiar plot. Mr. Nigel Majorson Finroy, enraged at the successful outcome of a divorce suit brought against him by his wife, vows he will marry the first girl he meets. He proceeds to carry out his resolve, and marries an East-End-er, who has been turned away from her tailoring work by a brutal Jew. Not that the East-End-er knew that she was married: the registry office was evidently a place of mystery to her. Hence the plot thickens, and all sorts of people come on the stage, a High Church "Father" being particularly well presented. In the end the wicked husband is punished, and all is well. The author possesses real talent, and knows her London, so that the life and habits of the poor are vividly described. The story, however, lacks unity.

The Valley of the Kings. By Marmaduke Pickthall. (John Murray.)

MR. PICKTHALL in 'The Children of the Nile' showed us the Egyptian effendi in "a blue funk"; here he depicts the lying, hypocritical, alternately cringing and swaggering race of Christian dragomans in Palestine. But the human element is the same in both, for the man of the East is first of all an Oriental, and afterwards, and secondarily, a Christian. In 'The Valley of the Kings' the characters are nearly all members of the Orthodox Church, or proselytes of the Protestant Mission, and a very unpleasant crew they are, hating each other as only sectaries can hate. There is more than a suspicion of a "purpose" in the novel, which we regret; not because the object seems to be to show the insincerity and hypocrisy of Mission "converts" and the narrow bigotry of "the Father of Ice," as the missionary was named in Arabic, but because novels with a purpose are seldom good art. Mr. Pickthall, however, can carry off even a purpose and a decided bias with success. His characters live and move and have their being; we should know them again anywhere. We note again Mr. Pickthall's extraordinary inti-

macy with Syrian life and manners in connexion with a class which he has not interpreted before. To those who know the Near East the book is full of delightful fun—the true life of the people seen through understanding, humorous, rather contemptuous eyes; but we wonder whether the general public will see it. Mr. Pickthall's fine work makes some demand upon his reader's imagination.

The Reaping. By Mary Imlay Taylor. (Hutchinson & Co.)

Mrs. TAYLOR gives us a picture of society life in Washington, but although her characters are probably good as types, they do not suggest any great amount of vitality. William Fox, the brilliant politician, is apparently intended for a clever, unscrupulous person, but the worst of his offences is that he frequents the society of Mrs. Margaret White, a fantastic worldly lady who has thrown him over to marry a rich vulgarian, also a politician, and repents it. When Margaret obtains her divorce, Fox, from a strong sense of chivalry, offers to marry her, although by that time he has fallen in love with Rose Temple, the pretty, demure daughter of an "Old Testament Christian." However, he secures his release, and subsequently his happiness, though Rose was probably better suited to the artist, whom she would not have had to convert. There are some good minor characters, and the social situation indicated is one which would arise more easily in Washington than in London.

On the Forgotten Road. By Henry Baerlein. (John Murray.)

THIS story, founded on the Children's Crusade of the thirteenth century, is well enough written to make the reader sorry that more trouble was not spent on it. The author has powers of observation, a turn for epigram, a neat hand in phrasing; he writes a first-rate Preface, and tells a story well; but the judicious will grieve at finding Capuchins, Richard Cœur de Lion, horse carriages, and Slavonic folk tales in the France of 1212, and wonder why for such a fantasy Mr. Baerlein tied himself down to place and date. The story is one of incident and observation rather than of narrative, and is well managed. If the author will keep his style more uniform, and avoid the contrast between slips in his text and erudition in his notes, we have great hopes that he will take a good place among our writers of fiction.

The Lady of Blossholme. By H. Rider Haggard. (Hodder & Stoughton.)

HERE the date is that of the Dissolution of the Monasteries. "The Lady" is brave and honest, as becomes her author. It is her fate to have her father slaughtered, to wed her lover at a time of mortal peril, and to love and lose him, all in a few weeks. Indeed, it is a book

of rapid changes, of alarms and excursions, and its complications are those of a practised manipulator. In characterization Mr. Haggard is weak. If he were a novice, we should have nothing but praise; but being a practised writer, he might have done more with his materials.

ESSAYS AND BELLES-LETTRES.

Masques and Phases. By Robert Ross. (A. L. Humphreys.)—Mr. Ross opens his varied collection with a short story, 'A Case at the Museum,' in which satire of the archaeologists is purveyed in a highly artistic form; and he closes it with a lecture upon the progress of art and literature, which is as stimulating as it is brilliant. Between these two chapters are sandwiched a score of others in which criticism of contemporary scholars, writers, and painters is cast in the form of reviews, parodies, or fiction. It is criticism which usually has a sting, comment in which the personal note is certainly too common; but it is always spiced with a genuine, if impertinent wit. No doubt there are many things in this book which will make people angry; but there are also many passages which the connoisseur will mark and remember. Here, for instance, is a perfect stanza of parody of the robustious school, purporting to be drawn from the magazine of a lunatic asylum:—

His hair is red and blue and white,
His face is almost tan,
His brow is wet with blood and sweat,
He steals from where he can:
And looks the whole world in the face,
A drunkard and a man.

Mr. Ross's fault is a tendency to over-elaborate his wit; his addition to this passage, that the author was "a mute inglorious Elizabeth Barrett kept silent on Darien—for the asylum was in the immediate vicinity of the Peak in Derbyshire," strikes us as forced and feeble punning.

Mr. Ross tells us a good deal about himself in the course of his essays—perhaps more than we need to know; but we discover for ourselves that he is above all things a journalist, with the journalist's self-conscious cleverness, and the journalist's exaggerated idea of the importance of the lesser lights of London. Here you may find mentioned all the writers and some of the publishers whose names live chiefly on the lips of South Kensington. For Mr. Ross has an intimate knowledge of literary and artistic circles in London, from the closing years of his favourite last century to the present "Lloyd-Georgian period," when "our real dramatists are all Socialists or Radicals; our poets and writers Anarchists, and our artists are the only conservatives of intellect." This knowledge he displays, in the course of his criticisms, with a wicked wit—wicked but, we confess, exceedingly delightful—and through the personalities in which he indulges.

So much we are compelled to say. But we would not do Mr. Ross an injustice, and produce the impression that there is nothing but impertinent persiflage to be found in these essays in criticism. We take the book and cull almost at random such *obiter dicta* as the following:—

"Burne-Jones expressed in paint that longing to be out of the nineteenth century which was so widespread."

"In Mr. Holman Hunt we lost another Archdeacon Farrar."

"Pater is an aside in literature.....and that is why he was sometimes overlooked, and may be so

again in ages to come. Like some exquisite piece of eighteenth-century furniture, perhaps he may be forgotten in the attics of literature awhile, only to be rediscovered."

"Thackeray was thoroughly Cambridge in his attitude towards life, as you may see when he writes of his favourite eighteenth century in his own fascinating style. How angry he becomes with the vices and corruption of a dead past! Now no Oxford essayist would dream of being angry with the past."

"There is more hearty recognition of bad art in England than the Tate Gallery gives us any idea of."

Such sentences will show the discerning reader that Mr. Ross is not only witty, but that he is also able by his witticisms to throw new light on old subjects. We are very far indeed from being in agreement with many of Mr. Ross's views, but it is impossible here to cross swords with him on the many points upon which he rouses, as it is the critic's salutary task to do, a wholesome combativeness in brother-critics. Only we cannot pass in silence his comparison of Beardsley's satire to that of Juvenal. The book-plate designed by the artist for his own use, to give one instance, reveals an attitude of mind which cannot be confused with that of the Roman satirist.

The key-note of Mr. Ross's criticism, which, apart from its unchartered wit, renders it notable, is a sympathy with modern movements in art and letters, and an appreciation of the younger writers and painters, which, though they may occasionally lead him into extravagance, form a refreshing contrast to the sterilizing snarls of those who have allowed themselves to become impervious to new impressions, new impulses, and new revelations, whether of science or art. This is the theme of the closing lecture of this volume, to which we have referred. "To a small soul the age which has borne it can appear only as an age of small souls," Swinburne wrote. The sermon which Mr. Ross preaches upon this text is to the effect that every age bewails its own decadence, but that in reality there is no decay, only perhaps a change of direction in artistic force. This was worth saying, and Mr. Ross says it well, overstating his case, indeed, but supporting it with a comforting erudition.

Rosemary's Letter - Book. By W. L. Courtney. (Melrose.)—The scheme of Mr. Courtney's book is a series of literary *causeries*, dealing with such serious subjects as the poetry of Milton, the legend of Faust, the future of the drama, and the dancing of Miss Maud Allan, varied by some sentimental love-making and some poems. As a literary critic Mr. Courtney has usually sound views, but as a literary philanderer he is not to our taste. Frankly, we regard this amorousness as out of place in a book that is really a volume of critical essays. The author of 'The Feminine Note in Fiction' has, perhaps, thought it desirable to introduce this same note into his criticism, in order to sweeten the sterner stuff of his lectures. He plays with fanciful suggestions, and is evidently struck by the significance of the fountain pen. He thus analyzes the demerits of the school of writers of whom he cites Henley and Mr. Kipling as the chief:—

"I cannot imagine any of them writing with a quill pen: they probably use typewriters and fountain pens—all the modern appliances for saving labour and urging a mad career without stint or pause."

This passage, though written with a quill pen, is probably not to be taken seriously. When we reckon up Mr. Kipling's achievements, the score or more of first-rate short stories, obtaining the maximum of effect in the minimum of space—an effect

only obtainable by the conscientious labour of a true artist—we are left wondering whether Mr. Courtney does not refer merely to Mr. Kipling's negligible journalism. Henley, too, was far from the mere purveyor of endless verbiage who flourishes to-day. Was Cicero, in Mr. Courtney's opinion, less of a stylist because he dictated to an amanuensis?

Another instance of vague criticism is to be found in the essay upon the mystics. Apart from the fact that Mr. Courtney does not appear to appreciate at their full value the attainments of James Adam as a scholar, or the contents of his lectures upon the 'Religious Teachers of Greece,' his selection of Madame Blavatsky as the representative leader of modern mysticism—"ideas common to all mystics, Buddhists or Brahmins, Egyptians or modern followers of Blavatsky," p. 20—casts undue discredit on a movement in thought which is serious and has produced excellent writing.

The best piece of criticism in the book is to be found in the first chapter, on Edgar Allan Poe, though we are surprised to see no reference to perhaps the most artistically perfect of the writer's stories, 'The Fall of the House of Usher,' or to Poe's profound influence on modern European literature. On p. 214 Meredith is spoken of as a living writer, whilst the death of Sir Theodore Martin is duly noted.

The volume contains some pleasant gossip about books and plays, but the critic, as we have hinted, is not beyond criticism.

Moretum Alterum, by James B. Winterbotham (Chapman & Hall), consists of a series of reflections, more or less rambling, on a variety of subjects, illustrated by copious quotations from English and American literature, and linked together by ten original sonnets of considerable merit. Mr. Winterbotham writes, amongst other things, on 'Sermons' and 'Sympathies,' 'Drinking Songs,' 'The Baby,' and 'Other People's Houses'; and his remarks give evidence of extensive reading and a literary taste not always discriminating. His style, however, with its multiplicity of question marks and notes of admiration, is perhaps more suited to the "private literary society" for which, we are told, the papers were composed, than to the wider public. The quotations are in the main accurate enough, though some have not been verified; for example, the lines from 'Iolanthe' on p. 193, and the brief extract from Chaucer's 'Prologue' on p. 67, where two entire lines are omitted without indication of the fact, and an arbitrary spelling is adopted, agreeing neither with the generally received text of Prof. Skeat nor the earlier mode of Tyrwhitt. The persistent "dropping into poetry," which forms a prominent feature of the book, tends to become wearisome; and though in a prefatory note the author mentions his desire to present "a kind of anthology, in which the choice may seem to arise out of the subject, rather than to depend upon arbitrary selection," we cannot say that the desire is realized. In any case, an anthology is a vain thing if it be not possible to refer at will to required passages, and Mr. Winterbotham has neglected to provide an Index.

OUR LIBRARY TABLE.

A SINGULARLY interesting Tory view of Europe is presented by the record of a long life among the powerful of the earth in *The Correspondence of Priscilla, Countess of Westmorland*, edited by her daughter Lady Rose Weigall (John Murray). Lady

Burghersh lived in the centre of diplomacy from an early age, and, even before she went with her husband to Florence, had an introduction to affairs as Wellington's niece. Her vivid personality is only here and there represented in her letters, and the early part of her career is a blank in the volume, except for letters to her from Pozzo di Borgo, with a Preface and excellent notes. As Lady Burghersh, and also later in life, Lady Westmorland was one of the Duchesse de Dino's friends. Just as there is a gap in the record of the life of Lady Westmorland, so there are two in the reminiscences of the Duchesse de Dino. In the 'Chronique' itself three years are missing. A longer blank is that from Dorothea of Courland's wedding, with which the 'Souvenirs' end, to the beginning of the 'Chronique' in 1830. In the work before us a delightful picture of the Duchesse de Sagan, as Madame de Dino was then styled, helps to fill the absent years. It describes the opening of the short-lived Prussian Diet in 1847, when Madame de Dino, in respect of her Principality of Sagan, attended in one state coach, while her delegate, a titled noble of her Principality, reposed in glory in another. He "sat" for the lady under her sign manual, with delegated power, but she also went herself to the ceremony, though excluded from the deliberations by her sex. Nine years later Lord Brougham recounts to Lady Westmorland a visit to the Duchesse de Sagan at Nice, and praises her in language which does not correspond with the references to him by the lady in her 'Chronique.'

The book ranges over an extraordinarily long period. Almost in the middle of the volume we come to a description of the Empress Eugénie's costume of 1855, of which Lady Westmorland writes:—

"She wears a *panier* exactly like the *paniers* in which we were presented to Queen Charlotte—that is to say, a machine of *crin*, with two rows of whalebone which go all round, one above and the other below the knee, only our *paniers* were flat shape, being wider at the sides, and these are quite round, under the dress. It is hideous!"

The half century dealt with has proved confusing to the index-maker, who under 'Allied Army' has "Enter Paris," and also "Land at Eupatoria"—the one reference being to 1814 and the other to 1854; and the allies forming the "army" singularly different.

Among persons who figure prominently in the book is Madame de Staël. Lady Westmorland, though maintaining a high standard when at home, was less "particular" abroad, and was on terms of intimacy with the undesirable Rocca, whose marriage to Madame de Staël remained for a long time undisclosed. The attacks on people are more often those of correspondents than of Lady Westmorland. Pozzo di Borgo attacks many. Of Princess Lieven, he writes: "There are saner people in Bedlam." Madame de Staël asked him for a letter to Lady Burghersh;

"but in spite of importunity I refused.....You are too young and too delicate (if I may use the word in a moral sense) to become intimate with a female giant.....Intimacy with her would be too much for a person such as I believe you to be."

But the intimacy was duly brought about. One of Pozzo's stories about Madame de Staël got out by a letter, written, he says, for Lady Westmorland, coming into the possession of Nesselrode, who copied it for his wife, while another Russian "did the same to spread it in apparently a less charitable way."

Home politics are treated from the point of view of the Duke of Wellington, and there is an account of his quarrel with Queen

Victoria in 1840. Brougham was a friend, yet Lady Westmorland told the Duke that when she found herself between Peel and the excited Brougham she "might as well have been in a room in Bedlam." In 1848 there is a long account of the unauthorized publication in Paris of confidential letters to Guizot from his English friends, and of the offer of Lord Aberdeen to purchase his own letters "at any price." The French editor refused to sell, and declared that if they treated of public concerns they would appear. Some letters from Brougham about the Court of the Second Empire received by Lady Westmorland in 1856 are curious, but unimportant. It is hard to say whether in this part of his life the old Radical disliked the more "our mob" or "the mob of Paris." His language about Morny, Walewsky, and "the tomfoolery of Compiègne;" is unmeasured. In 1857 Lady Westmorland went to stay with Metternich, then eighty-five years old, at Johannisberg. She wrote down his conversation, and, like a letter from Metternich here printed, it follows the conventional histories rather than the facts as Metternich well knew them. Lady Westmorland as a Tory was shocked by the opinions expressed to her in 1850 by Prince Albert, who began by praising her "horror"—Peel, and then "talked in a most ultra-democratic sense," as the lady thought. But her standard was peculiar. In 1865 after Palmerston's death she writes: "Everything is so changed since our time, that I am not sure that the so-called Conservatives are not more destructive than others."

The title-page of this volume gives "Priscilla, Countess of Westmorland." It may be worth noting that the biographical index to the third volume of the *Dino 'Chronique'* calls her "Lady Anne Westmorland." She was Priscilla Anne. The Index to this volume also has its traps, in addition to such harmless peculiarities as those already named. Two Bonaparte kings appear, brothers, but widely separated, for one is Jerome "Buonaparte," and the other Joseph "Bonaparte."

A "FIFTH bundle of desultory notes" is Sir Herbert Maxwell's definition of *Memories of the Months: Fifth Series* (Arnold), and it is a fair one. They are pleasant to read, even where the reader may not agree with the writer, but have for the most part already appeared in print; whether they were worth reproduction in their present form is a question which may, as the author suggests, be left for decision by the public. The illustrations, chiefly from photographs by the author, though pleasing, have no apparent connexion with the text; except perhaps 'On the Dalmatian Coast,' at p. 90.

In the preparation of the "Topical Edition" of *Pickwick* (Chapman & Hall) editor and publishers alike have aimed—so we understand from Mr. C. van Noorden's Introduction—at producing such an edition as shall form "a complete topical commentary upon the life of the time." There can be no doubt as to the value of the two portly volumes which represent the result of their labours. The forty-three illustrations by Seymour, Buss, and "Phiz" are here, of course; but the multitudinous side-issues suggested by the text, occult references to contemporary customs and amenities of life, together with the "originals," possible and proved, of scenes and characters, are elucidated by two hundred and twenty-three additional pictures. Many of these are not of a kind to add appreciably to the pleasure of perusing the book. The identification of prototypes is a practice beloved of the

fanatic, but peculiarly susceptible to abuse. Many Dickensians will be content to count the Pickwickian London—like the Pickwickian Ipswich, Rochester, Bath, or even Birmingham—a thing divorced from reality, "absorbing, fairylike, toomultuous," as did Mr. Lillyvick the histrionic triumphs of Miss Petowker. It does not greatly assist him to be shown representations of the Hampstead Ponds, or the Highgate Arch as it appeared on completion; but, in view of the professedly encyclopædic character of the volumes, it is impossible to assert that these and similar features are out of place. Moreover, there is much which is genuinely illuminating. For example, the picture of a "Cabriolet of 1827" goes far to dispel those doubts which must have distressed many readers as to the feasibility of the immortal colloquy carried on between Mr. Pickwick and the cabman in the second chapter; a portrait of the very Nixon "as the sixpenny books gives plecters on" will serve to clear up a difficulty which Calverley's "paper" did not entirely dispel; while the "patent double million magnifying gas microscopes of hextra power" are confirmed and surpassed by the actual advertisements of Mr. Galloway's "Oxygen, Hydrogen, and Lucernal Microscopes," of which "the highest magnifying power" was "three millions." We note a portrait of Prince Puckler Muskau (the original of Count Smoltork), together with reproductions from prints of the time, illustrating the costumes worn at Mrs. Leo Hunter's Fête Champêtre—here persistently and mysteriously alluded to as a "dejeune." A splendid fashion plate setting forth the extraordinary uniforms of the Bath "selections" should also prove of interest. Mr. van Noorden is to be congratulated on a thorough and fascinating piece of work.

The Adventures of Oliver Twist, illustrated by J. Mahoney, is the second volume issued in Messrs. Lloyd's very handy "Sixpenny Dickens." It would be unreasonable to look for perfection at so modest a price, and in this case the printing is not always sufficiently clear, while the paper selected scarcely lends itself to a worthy reproduction of the illustrations. These are not—we repeat the fact—the "original illustrations" (for which Cruikshank was responsible), but those designed by Mahoney for the "Household Edition." We observe that one of them—to wit, that depicting the "nocturnal interview" between Monks and Mr. and Mrs. Bumble—has not been included.

Going down from Jerusalem, by Norman Duncan (Harper & Brothers), is an account of a camping trip from Jerusalem to the Suez Canal, with stories told by the dragoon, the camp servants, and chance visitors. Mr. Duncan has a gift of observation and a satisfactory sense of the ridiculous. For the sake of these merits we are sorry that he has chosen to write in a style of such extreme affectation as is likely to repel the English reader. The incidental stories are amusing, though rather stale to those who know their Palestine. One of them—"The Tomb of the White Ass"—is much more neatly told in Mr. Hanauer's recent 'Folklore of the Holy Land.' The illustrations by Mr. Lawren S. Harris are very good, and the publishers have given the volume a seductive form.

The Two Empires, the Church and the World. By Brooke Foss Westcott. (Macmillan & Co.)—It is not often that an early work of a great writer, which he has not himself thought fit to publish, is published by others, without his corrections, some years after his death. It is a good custom

which prevents it. The custom was set aside with results to be regretted, in the case of some of the manuscript lectures of Stubbs at Oxford. At Cambridge, too, the rule has been broken, but not so flagrantly—indeed, altogether pardonably: to the breach we owe not a little of Lightfoot's work that was worth preserving, and some of Hort's; and now, again, a most interesting fragment (it is little more) from the hand of Westcott.

The lectures were delivered when first Westcott was Divinity Professor, and before there was an Ecclesiastical History Professor at all. Mr. A. Westcott, who edits them, traces—more clearly than we can do—three courses: the first on the Early Persecutions, the second on the Age of Constantine, the third on the Nicene Council. He thinks it likely that a good deal was written after the lectures were delivered, and he is sure that they have been revised. He has added a chapter—Gallus to the death of Diocletian—written, and very well written, by himself. He has been at pains to verify some of the references to authorities (but not all, with the curious excuse of "feeling confident that my father would not give a wrong reference"); and he has made an excellent analysis of the contents, which, however, does not at all (*experto crede*) do away with the need for an index.

The book thus presented to us does not demand detailed criticism. It suffers from the almost simultaneous publication of two books, Dr. Bigg's and Dr. Gwatkin's, written by specialists who were acquainted with the latest results of research. It is not—it could not be—up to the standard of the most recent historical investigation. There is virtually no use in it at all of modern books, German, French, or English: its weakness, in consequence, is conspicuous. But on the other hand it has merits so great that it will be a book of almost as high interest and value to students as Dr. Bigg's, and we fancy it is likely to be read side by side with it. Its analyses of writers—for example, the extremely careful treatment of Eusebius—will be of the greatest use to beginners, and old students may well learn not a little from them. It shows Westcott's style at its best, without those endless "correlations" and "correspondences" which the pursuit of minute textual criticism turned into a habit of his later days, to the puzzlement of his readers. And it contains that fine synthetic view, that sweep of interest and sympathy, which marked the writer as not only a great scholar, but also a true prophet.

We note that the account of well-known matters, like Pliny's letter, or the writings of the early apologists, or the character and age of men so different as Marcus Aurelius and Constantine, is often extremely fresh, and marked by that wonderful insight which all who knew the writer will regard as perhaps the greatest of his great qualities. The references throughout to the primary authorities are most useful.

Mr. Westcott has chosen a title well; for the whole story, as the Bishop saw it, was the conflict between the Empire of Caesar and the Empire of Christ, and in that the book possesses one clear continuous interest. It is said that the Bishop "felt oppressed by the burden of the Four Councils." The phrase is ambiguous; but, lest it be misunderstood, we may note that not the least interesting part of the book is the account of Nicaea. It ends with the characteristic words:—

"The Creed of Nicaea lived on. This, which was the natural experience of the Christian consciousness, survived discussion, explanation, change. It was, as Athanasius truly says, not the creed of a

particular day or month, but of all time. It was not the discovery of subtle disputants, but the revelation of an inherited treasure. It was a result of life, and instinct with life; and after fifteen hundred years it furnishes the characteristic groundwork of the surest and widest union of Catholic Christendom."

It is questionable whether poetry is a subject to which students can profitably be introduced in a formal textbook. True, the question is one which we should not naturally care to press; but Prof. R. Macdonald Alden in his *Introduction to Poetry* (Bell & Sons) gives us no choice. To be confronted with such an Introduction—neatly circumscribed within its three and a half hundred pages, and furnished with helpful Index, Bibliography, and the rest—is much as if, in similar compass, one were favoured with an Introduction to Life or Man. The imagination staggers as it attempts to envisage a class or body of students, with any conceivable attitude or expectation of mind, who can wish on one page to be taught the difference between a leg and an arm, and on the next that between time and eternity. Poetry has its formal side, of course, its measurable legs and arms, about which questions can be asked and answered, examinations held and textbooks written. But its more deeply educative value is surely endangered when the graver aspects and problems are dealt with as if they were on an equality with these—when questions such as that of the relation of beauty to truth, or of the imagination to reality, are huddled together in a score of pages. Poetry in its very skeleton—which offers, as all would admit, an excellent field for elementary teaching—is alive with these wider implications, and no doubt half the value of the analysis of poetic forms and rhythms is that with it "the breath and finer spirit of all knowledge" flows imperceptibly into the mind and educates it. But this flow can be very easily checked and impeded; and it is a lamentable thing to be obliged to recognize that education itself—as a result of the too crude and facile theorizing which is nowhere content without, and is but too ready to be contented with, a formula—may operate to check the very process which it exists to stimulate.

Whether Prof. Alden, in the space at his disposal, could have dealt with the "internal basis" of poetry more helpfully than he has, it would be difficult and idle to decide. In the bulk of the work his explanations are clear, his references scholarly and illuminating, and his quotations sufficiently apt. The statement that there is a secondary stress on the third syllable of the word "ordinary" must not be allowed to pass unchallenged. It is curious, also, to find a sprinkling of ungrammatical or illogical sentences in such a book as this. More curious is it to note that a sensible and elastic treatment of English rhythm proceeds from an author who bids us treat Swinburne's 'Choriambics' as dactylic.

The Life of Sir Sydney H. Waterlow, Bart., London Apprentice, Lord Mayor, Captain of Industry, and Philanthropist. By George Smalley. (Arnold.)—The biography of a man like Sir Sydney Waterlow cannot have been an easy one to write. Though his career was highly meritorious, it was devoid of dramatic incident, and beyond a fragment of autobiography Mr. Smalley seems to have been able to use but little in the way of literary remains. In the volume before us these difficulties are surmounted with a fair measure of success, though some of the writing runs to rhetoric, and it is annoying to find Waterlow frequently called "Sydney"

tout court. The autobiographical recollections are of some interest, going back as they do to days when Mile End was a pleasant country road; when boys could taste the wild delights of shooting old London Bridge, and apprenticeship was long and arduous. As a young printer, Waterlow came into contact with the Foreign Office, and these were his recollections of Cunningham, the first of the senior clerks:—

"He was a tall, heavy man with a wooden leg—a great advantage to us printers, as we could always hear him as he stumped along the passage leading to our rooms. One day he had sent work back for alterations, and, not receiving it as soon as he expected, he came into the printing-offices and expostulated with me. I was in the act of correcting the type as fast as I could, and tried to explain the difficulties we had to contend with. My hair was very long, and fell over my eyes. He exclaimed: 'Hold your tongue, sir, and get your hair cut.' He seemed to fancy that the length of my hair interfered with the rapidity and efficiency of the work."

The building-up of the house of Waterlow & Sons makes a readable chapter, the wrestle with the authorities for the possession of a private telegraphic wire being a diverting incident; while, among Sir Sydney's many public services, his reformation of St. Bartholomew's Hospital finds in Mr. Smalley a concise and graphic recorder. But the account of Waterlow as Lord Mayor is diffuse, and the dragging-in of Pops and John Wilkes a superfluity. We note that the Oxford and Cambridge crews were invited to dine in the Egyptian Hall, and that when they were gently compelled to depart at midnight, they carried off the doorway by way of protest, though it was handsomely returned next morning. In these days of the pampered athlete the discontinuance of this celebration is hardly to be regretted. Lady Waterlow supplies an affecting account of Sir Sydney's last visit to Waterlow Park, her husband's fine gift to London.

The Little Flowers of S. Francis of Assisi. Translated from the Italian by T. W. Arnold. (Chatto & Windus.)—We have nothing to add to our remarks of a year ago on this translation from the literary side, as it seems to be unchanged. It is excellent in every respect, and well worthy of the noble form in which it is now presented to lovers of fine books. Mr. Horne's type, which we have already described in a notice of 'The Romaunt of the Rose,' is shown to the best advantage in the solid and well-set pages of the book before us. The work is greatly enhanced in value by the addition of a number of colotype reproductions of the drawings in a Laurentian manuscript at Florence of exceptional interest—our pleasure in them being increased by the fact that they are printed on the same paper as the rest of the book. But we must confess ourselves puzzled by Dr. Biagi's remarks concerning this manuscript. He says that, though it was finished in 1427, "the writing is undoubtedly by a fourteenth-century hand," and that the writing and drawings alike are of that century. With only the reduced copies published last year to guide us we felt compelled to disagree with this statement, but with the facsimiles before us, we cannot see the slightest ground for it. It is contrary to all experience to assume an earlier date for drawings to a manuscript than its completion, and these drawings, with the exception of the first two (which are by an unskilled hand) and some others which have been touched up with colour-wash in the originals, have been assigned by critics of high authority either to Benozzo Gozzoli himself, or to some one very near him in point of time and style—an attribution which brings

us up to 1450 at least, and probably twenty years later. Gozzoli's drawings are extremely rare, and those we have are much more important works than these, so that we ought to speak with all possible reserve; but with all respect for Dr. Biagi's unquestioned authority, we must insist that drawings like those on plates 18, 19, 21, 24, and 26, to name no others, cannot be ascribed to the fourteenth century except on irrefragable evidence. We are glad to learn that the Florence Press is meeting with the success it deserves, and congratulate its publishers on the high level of merit reached by it.

Basile I., Empereur de Byzance (867-886), et la Civilisation byzantine à la fin du IX. Siècle. By A. Vogt. (Paris, Alphonse Picard.)—The Emperor who founded the most brilliant and the most durable of the dynasties of the Eastern Empire, and whose own reign stands out in the Byzantine annals, along with that of Justinian, as a great era of legal reform, was an obscure adventurer who, by all the arts of a pushing and unscrupulous parvenu, rose from the station of a groom to a high position at Court, and was finally invested by his patron Michael III. with the Imperial dignity. To reach this exalted rank, Basil stepped over the corpse of the Cæsar Bardas; by a second crime, the assassination of Michael himself, he became sole and supreme Emperor.

It cannot seriously be denied that the murder of the second victim was a benefit to the State, for Michael was a worthless and frivolous drunkard and buffoon, whose life was a scandal to all, and whose death was an injury to none. The assassin's own reign was conspicuous for high purposes and achievements, which set the worthlessness of his predecessor in a more glaring light. This is one of the clearest instances of a crime justified by the event, if we regard simply the interests of the State. According to the principles which the late Lord Acton applied to history, the founder of the Macedonian dynasty was a felon who deserved a felon's death.

The reign of Basil merited a careful study, and the work of M. Vogt undoubtedly supplies a want. He aims at portraying not only the acts and policy of Basil, but also the general culture and social and political organization of the period. He gives a clear view of the Emperor's legislation; a summary rather than a narrative of his wars; and an excellent account of the ecclesiastical schism which is associated with the distinguished name of Photius. He has chapters on commerce, economics, and art, and he describes in considerable detail the administrative system. He exaggerates when he declares that this was virtually the same system as that of the sixth or fourth century, with a change of nomenclature. There can be no question, for instance, that the Themes represent a profound modification of the system founded by Diocletian. The pages which are devoted to monetary values deserve a special word of praise.

M. Vogt has not, so far as we can judge, investigated with sufficient care the mutual relations of the chronicles which are the main sources for the period; and when he goes outside the limits of his special theme he is guilty of not a few inaccuracies. For example, on two pages (24, 25) we notice three errors. He dates the accession of the Bulgarian King Omurtag in A.D. 819; he supposes that Vladimir, the father of the Tsar Symeon, was already on the Bulgarian throne in the reign of Theophilus, whereas the monarch in question (whom the chronicles call Baldimer, and confound with Boris)

was Malomir; and he asserts that, after the capture of Hadrianople by Crum, the Emperors had to struggle "sans relâche" against the Saracens, whereas there was an exceptional and almost unbroken suspension of hostilities between the Caliphate and the Empire throughout the reigns of Leo V. and Michael II. We could give many other examples of such inaccuracy, but they are minor blots which do not prevent us from welcoming M. Vogt's monograph as a useful addition to historical literature.

A Book of Wild Things, compiled by Lucy Lyttelton, illustrated (Nelson & Sons), in spite of a certain monotony in the arrangement, makes a pretty anthology within its somewhat narrow limits. The editor has exercised good taste in her selections from ancient and modern prose and poetry; while her snatches of folk-lore and antique aphorisms are especially welcome. Among the dwellers in the wild that she chooses to celebrate are the squirrel, the hare, the owl, the thrush, and the woodpecker. The unlovely and destructive sparrow seems rather out of place in these pages; and we could wish that the wood-mouse had been substituted for the rat. But the field of selection is always debatable ground. It is interesting to find here Mrs. Carlyle's 'Verses to a Swallow.' The illustrations and the end-papers strike a fresh and pleasant note, being admirable reproductions of drawings by Japanese artists, to wit, Weiko, Koson, Kogio, Koto, and Zeshin. All are examples of decorative beauty and truth combined; and, with allowance for difference of surface texture, few of them suffer from comparison with the originals.

In *Kirk Life and Kirk Folk* (Edinburgh, Foulis) Mr. James Wotherspoon has made an attempt to recreate the chilling atmosphere of Scottish Presbyterianism as it was in the days of Burns. The thing was done for all time in 'Holy Willie's Prayer,' 'The Twa Herds,' 'The Holy Fair,' 'The Kirk's Alarm,' 'The Ordination,' and the 'Address to the Unco Guid.' Any delineation of the sort must read tamely after these illuminating exposures; and Mr. Wotherspoon's imagination is not rich enough to give real interest to his transcript of the everyday doings of "Holy Willie," Auld, Russell, and the like. Moreover, like Burns himself, he virtually ignores the better features of old Scottish Presbyterianism. As Mr. Lang has pointed out, for all we know Mr. Moodie, who "cleared the points o' faith," may have been as excellent a man as Smith of the "cauld harangues." But Burns was on the other side—on the side of "the Moderates." The clergy of the Auld Lights, the Evangelical clergy, had subjected him to ecclesiastical censure, and it was therefore the Evangelical clergy that he made the objects of his merciless satire. In any case, we prefer Burns to Mr. Wotherspoon, who in places is wholly unequal to his theme. The Index is very poor. Thirteen lines are enough for it, yet this is a book of 354 pages.

THE authors of 'Wisdom while You Wait,' ably assisted by Mr. George Morrow, have produced yet another book of humorous comment on the events of the year—*Farthest from the Truth: a Series of Dashes* (Pitman). They come admirably through the rather severe test of producing page after page of jokes, and supply us with some excellent fun. Literary or journalistic hits predominate, as usual, and leave the average reader puzzled in more cases than one. "Shop" of this sort is being overdone.

MESSRS. HILLS & Co. send us a number of Cards, Calendars, &c., which show both brightness and cleverness. Their booklets with quotations for every day are particularly neat, while *The Day's Reminder* for 1910 should prove an excellent help for those who have a multitude of engagements.

'VATHEK.'

II.

EARLY in 1786 Henley was anxious to publish the English version of 'Vathek,' but to this course Beckford was strongly opposed, and in a letter dated from the Château de la Tour, February 9th, he declared that the publication must be suspended for at least a year, since he would not have the English on any account precede the French edition. He said in a letter which has been printed by Dr. Garnett:—

"The Episodes to Vathek are nearly finished & the whole thing will be completed in eleven to twelve months. You must be sensible that notwithstanding my eagerness to see Vathek in print, I cannot sacrifice the French edition to my impatience. The anticipation of so principal a tale as that of the Caliph would be tearing the proudest feather from my turban. I must repeat, therefore, my desire that you will not give your translation to the world till the original has made its appearance, and we have touched more on the subject."

In May Beckford's wife died, and Henley wrote a letter of condolence, to which Beckford replied, and, referring to 'Vathek,' reiterated his determination that he "would not have him upon any account come forth without his companions." Notwithstanding Beckford's injunction, Henley, later in the year, without giving any intimation to the author, published his translation of 'Vathek' with the notes, but without the preliminary dissertation. How he came to commit this breach of faith no one knows: most probably he was induced to publish by the desire that his labours should not be wasted. Beckford had forbidden publication until the Episodes were ready; but he had been engaged upon them for five years, and they were not yet finished. Henley may well have thought that perhaps Beckford might in the end abandon the completion of the task, and that if he waited for permission, he might never be able to issue his version. This may serve as an explanation of his action, but it cannot be accepted as an excuse: indeed, how poor a case Henley had may be judged from the defence he made in the following letter (now printed for the first time), written to the agent in whose hands Beckford placed the matter:—

The Rev. Samuel Henley to Thomas Wildman,
Rendlesham, near Melton & Ipswich,
23 Oct., 1786.

SIR,

I should have returned an immediate answer to your letter, but it came in my absence from home, whilst I was attending a sick friend who is now no more.

You begin your letter with a charge in the name of Mr. Beckford, which is a little extraordinary both as to the manner in which it is expressed and also as to its substance—it is that the copy of Vathek was entrusted to me for the purpose of translating it only. If anything (as I cannot but suspect) was meant to be implied by the word *entrusted*, more than simply *put into my hands*, I must declare myself sorry that a person of your liberality should descend upon such an occasion to the application of it, and must at the same time take the liberty to add that, I am as little used to the abuse of any trust as either Mr. Beckford or yourself.

Upon second thoughts, however, I must acquit you of intending the apparent insinuation, because what you have immediately added leaves the offensive expression to be considered only as an inadvertent one:—for you say that Mr. Beckford's not knowing how to account for the publication of my translation, arises from his having written to me to delay it. Now, why should he write to delay a

publication which was never designed?—If Mr. B. will give himself the trouble to reflect, he must remember that I was in possession of the transcript of Vathek a considerable time before I ever thought of translating it, and therefore that the original could not have been entrusted to me for the purpose of translating it only. He will also remember that I undertook the translation at his desire, and for the sole purpose of publication; and further, that he solicited me to go on, with the same view, thro' the other tales to which Vathek belongs. He cannot forget that after I had communicated the first specimen to him, he gave me no respite till the whole was finished—that he expressed the highest commendation of what I had done, and not only supervised and corrected my manuscript, but retained the variations and additions I had made. That the transcript might be benefited by his review, I have his own assurance that he delayed his departure from England on account of it; and since his residence at Lausanne I can show his communications of reference for the sake of my notes. In consideration of a late unhappy occurrence it was my own wish to have entirely suppressed the work, but as I had been employed upon it prior to that event, and was known to be so by some of my friends, I could not decline it without favouring a charge that I was unwilling to countenance, and therefore sacrificed my own inclination to what I considered as a positive engagement to Mr. Beckford—not however without a precaution in the preface which, if the reviews of public prints may be trusted, failed not to answer its aim. Before my papers went to press I wrote to apprise Mr. B. of it, and as soon as the volume was printed I forwarded to him a large paper copy. In so doing I considered myself as gratifying him in the highest degree.

It appeared, however, some time after that Mr. Beckford had changed his mind with respect to the separate appearance of Vathek, and that he wished my work to be delayed till the whole series of tales could come forth together, but his letter intimating this did not pass the London office till the 18th of August, which was three weeks after my book was published. In this letter, which was an answer to one of mine of the 12th of June, Mr. B. tells me that a former letter to which I had then referred him, had not found its way. Whether any mistake or confusion has arisen upon that account I cannot say, but thus much I will venture to affirm that my publication will in no respect detract from Mr. Beckford's reputation, and further that it will rather have a contrary effect. Mr. B.'s last letter I should have answered before, but it was mislaid soon after the receipt of it, and not found till a thorough rummage had been made for it today.

I am, Sir,

Your humble Servt.

S. HENLEY.

Mr. Beckford cannot have forgotten that his desiring me to undertake the translation of Vathek was occasioned by its not having been translated to his wishes by the Gentleman in whose hands it was put for the purpose.

Henley, to make matters worse, stated in his preface that "the original of the following story [was] collected in the East by a Man of Letters": Beckford's retort was immediately to publish 'Vathek' in French at Lausanne, and shortly after at Paris. In none of these editions is there any reference to the Episodes, which were the stories told by the Princes whom Vathek met in the Hall of Eblis. They were to have been four in number, but were subsequently reduced to three: "le quatrième prince" of the Lausanne edition being altered to "le troisième prince" in the Paris edition. No allusion was made to them in print until the London edition of 1815 of the French text when we read in the preface:—

"J'ai préparé quelques Épisodes; ils sont indiqués, à la page 200, comme faisant suite à Vathek—peut-être paraîtront-ils un jour."

On p. 200 are some lines not contained in earlier editions, giving the titles of the Episodes: 'Histoire des deux Princes amis, Alasi et Firouz, enfermés dans le palais du feu souterrain,' 'Histoire du Prince Barkiarokh, enfermé,' &c., 'Histoire du Prince Kalilah et de la Princesse Zulkais, enfermés,' &c. These tales have never been printed. The reason why they did not appear at the same time as 'Vathek,' as was the author's intention, is probably

that they were not quite ready when he hurriedly published that story at Lausanne and Paris as a reply to the remark in Henley's preface to the translation, that the work was of Eastern origin. Immediately on its appearance 'Vathek' secured for Beckford so great a reputation that he may well have hesitated subsequently to print anything of the same kind, for, though Rogers says, "Beckford had no wish to obtain literary reputation: he despised it," this was far from being the case: there can be no doubt that Beckford was very proud of his laurels. Certainly he never entirely gave up the idea of publishing the Episodes, and in the last decade of his long life was willing to let Bentley have them—nay, even eager that he should have them—at a price. "I will not let the manuscripts go under 1,000l.," he said to Cyrus Redding in 1838, when the latter urged him to publish them while he could still read the proofs; "I will not let my writings go for nothing."

LEWIS MELVILLE.

SALES.

ON Thursday, November 25th, at the sale of the library of the late Mr. John Mitchell Marshall of Wallingford by Messrs. Sotheby, the following prices were realized: Lord Lilford, Coloured Figures of the Birds of the British Islands, with the Appendix and Index, 1885-97, an original subscriber's copy, 58l. Gould, Birds of Great Britain, 1873, 5 vols., 47l. Dickens, Address delivered at the Birmingham and Midland Institute, September 27th, 1869, proof-sheets, corrected by himself, 43l. 10s. A collection of 23 Drawings by Bewick, 46l. The total of the sale was 941l. 7s.

On Friday, the 26th, the sale included:—The Vicar of Wakefield, 1817, a very fine copy, in the original boards, unspotted and uncut, 38l. 10s. Loyal Volunteers of London and Environs, Infantry and Cavalry, in their respective uniforms, 1799, with 87 coloured plates, designed and etched by Rowlandson, 24l. 10s. Portraits des Grands Hommes, Femmes Illustres, et Sujets Mémorables de France, circa 1792, with 191 portraits and plates in colours (should be 192), 30l.

On Monday and Tuesday in this week the same firm sold a choice collection of sixteenth and seventeenth-century French books, many of which came from the Firmin-Didot, Yemelis, and Beckford collections. Among the prices realized were: Pierre Gringoire, Les Folles Entreprises, 1505, the earlier of the issues of this date, 70l.; Heures de Notre Dame, traduites en François et mises en Rhythme (sic), 1525, a fine and tall copy, 71l. Symphorien Champier, Le Recueil ou Croniques des Hystoires des Royauxmes d'Austrasie, printed at Lyons circa 1510, 56l. Direr, Apocalypsis cum Figuris, Nuremberg, 1511, 55l. Effigies des Roys de France, Paris, 1565, with 62 woodcut portraits, 56l. Le grand Herbarier en françois, contenant les qualités, Vertus, et propriétés des Herbes, Arbres, Gommés, et Semences, Paris, circa 1520, with numerous woodcuts, and the large device of Michel le Noir on title, 41l. Jerome of Brunswick, The noble Experiences of the virtuous Handywork of Surgeri, printed at London by Petrus Treveris 1525, with numerous woodcuts, 56l. La Chambre, Discours de l'Amitié et de la Haine qui se trouvent entre les Animaux, large paper, in a beautiful Le Gascon binding, 70l. Paradise Lost, 1669, first edition, seventh title-page, 30l. Monstrelet, Le premier (le second et le tiers) Volume de Enguerran de Monstrelet, printed at Paris, circa 1500, by Anthoine Verard, 42l. Le Mistere de la Conception, Nativité, Mariage et Annonciation de la benoiste Vierge Marie, and Sensuail la Resurrection de Notre Seigneur Jesuchrist, both printed at Paris, circa 1530, by Alain Lotrain, and both bound in dark-blue morocco double by Padeloup, 45l. Crispin de Passe, Les vrais Pourtraits de quelques-unes des plus grandes Dames de la Chrestiente, 1640, 37l. René d'Anjou, Roi de Sicile, L'Abuzé en Court, circa 1505, with 11 large woodcuts, 41l. François de Rabutin, Commentaires sur le fait des dernières Guerres, 1555, in a handsome sixteenth-century black-morocco binding, with blind tooling in the style of the Eves, bearing the initials F. D. M., which perhaps indicate that the book belonged to F. de Montmorency, daughter of Henri II. and Diane de Poitiers, 48l. Christopher Saxton, Engraved Maps of England and Wales, original

edition, 1573-9, 44l. Geoffrey Tory, Champ Fleury, first edition, Paris, 1529, with numerous fine woodcuts by G. Tory, 39l. W. Turner, The First and Second Parts of the Herbal, best edition, 1568, 34l. Esopi Apologi sive Mythologi, Basle, printed by Jacob de Phortzheim, 1501, 33l. 10s. A remarkable collection of books printed or written by, or relating to, Étienne Dolet, comprising 45 lots, were sold for 153l. The total for the two days was 2,972l. 12s.

The following were among the more important prices realized at Messrs. Hodgson's sale last week: Scott, Tales of my Landlord, First Series, first edition, original boards, 1816, 110l. Byron's copy of Hobhouse's Poems, 1809, 8l. 15s. La Fontaine, Fables Choies, 4 vols., 1755, 11l. Goldsmith's Haunch of Venison, first edition, 1776, 18l. Marston's Tragedies and Comedies, first edition, 13l. Dante, with Landino's commentary, 1497, 17l. Speculum Humanae Salvationis, printed by Anthony Sorg at Augsburg, 1476, 98l. A late fifteenth-century MS. Horæ on vellum with 489 miniatures, 180l.; Horæ with 9 large miniatures, 60l. Birgitta, printed by Koberger, 1500, 11l. 10s. Ars Moriendi, J. Weyssensburger, 1514, 19l. 10s. London Gazette, Nov. 13th, 1665, to June 21st, 1675, 21l. 10s. Nash's Mansions of England, coloured copy, 30l. Overland Mail Route to India, 32 original water-colour drawings, 18l. Cramer & Stoll, Papillons Exotiques, 8 vols., 19l. 15s. Smith and Kirby, New and Rare Butterflies, 14l. 14s. Donovan's Natural History of the Insects of New Holland, 11l.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Arpee (Leon), The Armenian Awakening, 6/ net.
In an introductory chapter the author sketches the history of Christianity in Armenia, which, according to native historians, was the first country in the world to possess a national Christian Church. From the Renaissance the reform of the Church is traced. The frontispiece is a portrait of Matthew, Catholicos of all the Armenians, 1858-65.
Cleife (H. H. T.), Mutual Recognition in the Life Beyond, 2/ net.
Meditations extracted from various authors and arranged in suitable portions for daily use, with a preface by the Ven. W. M. Sinclair.
Drummond (Robert J.), Faith's Certainties, 5/ Gardner (Percy), Modernity and the Churches, 5/ One of the Crown Theological Library.
Harris (J. Rendell), An Early Christian Psalter, 2/6 net.
Harris (J. Rendell), The Odes and Psalms of Solomon, 12/ net.
Now first published from the Syriac version.
Hay (William), The Athanasian Creed, 6d.
Revised translation with notes.
Headlam (Rev. Arthur C.), History, Authority, and Theology, 6/ net.
The essays were written at various dates during the last twenty years, but are connected by a common aim—the consideration of religious problems of the present day; among others, the strength of the Anglican position, the effect of natural science on religious belief, and the historical proofs of the authenticity of the Christian Church.
Leslie (Shane), Lough Derg in Ulster, 1/ net.
The story of St. Patrick's Purgatory, with illustrations by Clare Frewen.
Mackey (H. O.), Miniature Sermons for Busy People, 2/6 net.
Simpson (J. G.), Christus Crucifixus, 6/ net.
The first two sermons were preached before a University: 'The Message of the Epistle to the Hebrews' was primarily addressed to the clergy; the other sermons and addresses were delivered to parochial audiences.
Stewart (Rev. D. Melville), An Impregnable Faith, 2/6 net.
A modern pilgrim's progress from scepticism, through morality and religious optimism, to Jesus Christ and the "Good Kingdom."

Law.

- Barlow (C. A. Montague) and Leese (W. H.), The Port of London Act, 1908, &c., 20/ net.

Fine Art and Archaeology.

- Art Journal, 1909, 21/ net.
Assyrian and Babylonian Letters belonging to the Kouyunjik Collections of the British Museum, Part IX, 25/ net.
Edited by R. Francis Harper.
Baccarres (Lord), The Evolution of Italian Sculpture, 21/ net.
Attempts to deal with the basis of plastic art in Italy, recording the fundamental stages of progress, and analyzing the methods, theories, and ideals of the various schools of sculpture, with illustrations.
Belcher (George), Types and Characters of London Life, 21/ net.
Bumpus (T. F.), Cathedrals and Churches of Belgium, 6/ net.
One of the Cathedral Series, containing an historical introduction, a list of the most important pictures in the churches, a map, 49 illustrations, and an index.
Day (Lewis F.), Nature and Ornament: Vol. II. Ornament the Finished Product of Design, 7/6 net.
Contains over 600 illustrations from drawings and photographs. For notice of Vol. I. see *Athen.*, July 31 last, p. 132.

Durand (Ralph), Oxford, its Buildings and Gardens, 21/ net.

With 32 drawings in colour by William A. Wildman.

In English Homes, Vol. III., 42/ net.

The internal character, furniture, and adornments of some of the most notable houses of England, depicted from photographs specially taken by Charles Latham. The letterpress is edited and an introduction written by H. Aray Tipping.

Johnston (Edward), Manuscript and Inscription Letters, 3/6 net.

For schools and classes, and for the use of craftsmen, with 5 plates by A. E. R. Gill.

McKay (William) and Roberts (W.), John Hoppner, R.A., 105/ net.

Contains 64 illustrations.

Masterpieces in Colour: Raeburn, by James L. Caw; Sargent, by T. Martin Wood, 1/6 net each.

Each volume contains 8 illustrations in colour.

Ogilvy (James S.), Relics and Memorials of London City, 25/ net.

With 64 coloured plates by the author.

Petrie (W. M. Flinders), The Arts and Crafts of Ancient Egypt, 5/ net.

Reid (J. Eadie), Sir J. E. Millais, 3/6 net.

In Makers of British Art.

Reproductions of sixty of the Most Interesting of the Pictures in His Majesty's Collection at Hampton Court Palace, from Photographs by Walter L. Bourke.

Stories of the French Artists from Clouet to Delacroix, 7/6 net.

Collected and arranged by P. M. Turner and C. H. C. Baker.

Weaver (Lawrence), English Leadwork, its Art and History, 25/ net.

Willmott (Ellen), Warley Garden in Spring and Summer, 21/ net.

Contains 40 plates.

Poetry and Drama.

Ball (Oona H.), The Oxford Garland, 2/6 net.

An anthology of prose and verse in praise of Oxford.

Beaumont and Fletcher: Vol. VII. The Maid in the Mill, The Knight of Malta, Love's Cure, Women Pleas'd, and The Night-Walker, 4/6 net.

Edited by A. R. Waller.

Boyesen (Algermon), Napoleon, 5/ net.

An historical tragedy in four acts and nine scenes.

Brady (E. J.), The Ways of Many Waters, 5/6 net.

New edition of an Australian volume of sailor poems, with illustrations by Alek Sass.

Chesney (E.), Life and the Great Forever, 3/6 net.

Daily readings in prose and verse.

Dublin Book of Irish Verse, 1728-1909, 7/6 net.

Edited by John Cooke.

Eighteenth Century Literature: an Oxford Miscellany, 4/ net.

Gordon (E. M.), White Heather: Poems, 2/6 net.

Hobart (Marie E. J.), The Little Pilgrims and the Book Beloved, 3/6 net.

A mystery play.

Homer, Iliad: Vol. I. Books I.-XII., 5/ net.

Translated into prose by E. H. Blakeney.

Liddell (Mrs. Edward), Songs of the Twilight Hours, 1/ net.

Many of the verses have appeared in *The Commonwealth*, *The Spectator*, and *Goodwill*.

Murray (Charles), Hamewith, 5/ net.

With introduction by Andrew Lang, and 2 illustrations by R. Douglas Strachan. Some of these verses are reprinted from *The Scots Observer*, *The National Observer*, and other papers; a number of them were published in volume form in 1900; and many appear for the first time.

Nicklin (J. A.), Nunc Dimittis, 2/6 net.

A few of these poems were included in 'Verses,' published in 1896; others have appeared in *The Spectator*, *Pall Mall Gazette*, *Westminster Gazette*, &c.

Platts (W. Carter), The Carter Platts Humorous Reader and Reciter, 2/6 net.

Pope's Rape of the Lock, 10/6 net.

Edited by George Holden, with 3 photographic portraits.

Porter (William N.), A Hundred Verses from Old Japan, 2/6 net.

A translation of the Hyaku-nin-Isshu.

Rickards (Marcus S. C.), Echoes of the Infinite, 4/6 net.

A volume of short poems.

Sidgwick (Arthur), Tennyson, 1/ net.

Lecture delivered at the unveiling of a new statue of Tennyson in Trinity College, Cambridge, on October 19.

Thrush, No. 1, December, 1/ net.

A publication for the encouragement of present-day poetry.

Wallace (Charles William), Globe Theatre Apparel, 1/ net.

Privately printed. A set of documents of 1612 concerning Hemling as business manager of Shakespeare's Globe.

Music.

Bridger (J. Henry), How to Harmonize Melodies, 2/6 net.

With hints on writing for strings and pianoforte accompaniments.

Spark (William), Musical Memories, 6/ net.

New edition, revised throughout, with 16 portraits added.

Bibliography.

Catalogue of the Tamil Books in the Library of the British Museum, 45/ net.

Compiled by L. D. Barnett and G. U. Pope.

Philosophy.

Wulf (Maurice de), History of Medieval Philosophy, 10/6 net.

Enlarged from the second edition of 1905, especially as to Neo-Platonic influences. The historical introduction connects Greek philosophy with the philosophical systems and theories of the Middle Ages. There is an index, and at the end of each section a bibliography. Translated by P. Coffey.

Political Economy.

Williams (Sydney C.), The Economics of Railway Transport, 3/6 net.

History and Biography.

Avery (Elroy McKendree), A History of the United States and its People, from their Earliest Records to the Present Time, Vol. VI.

Bengal Past and Present, July-December.

Journal of the Calcutta Historical Society.

Bevan (Rev. J. O.), The Birth and Growth of Toleration, 5/ net.

The essays constituting this volume were originally delivered to various gatherings of laity and clergy.

Blunt (Wilfrid Seawen), India under Ripon, 10/ net.

A private diary, continued from the author's 'Secret History of the English Occupation of Egypt.'

Bradford's History of the Plymouth Settlement, 1608-50, 5/ net.

A narrative of the voyage of the Pilgrim Fathers in 'The Mayflower,' and a record of the affairs of the New Plymouth Settlement, written 1630-50. The original MS. was found in Fulham Palace Library, and in 1897 was handed over to the United States, being now in the Massachusetts State Library. Rendered into modern English by Valerian Paget.

Cambridge Modern History: Vol. VI. The Eighteenth Century, 16/ net.

Gwynn (Stephen), Charlotte Grace O'Brien, 3/6 net.

Selections from her writings and correspondence, with a memoir.

Heitland (W. E.), The Roman Republic, 3 vols., 30/ net.

Huddy (Mrs. Mary E.), Matilda, Countess of Tuscany, 7/6 net.

A history of the struggle between the Holy Roman Empire and Papal authority. Matilda, the friend and protector of several Popes, was a woman of many parts—a legislator, engineer, and agriculturist. Revised edition, with 4 photographic plates from drawings by George M. Sullivan.

Longstaffe (W. H. D.), The History and Antiquities of the Parish of Darlington, 15/ net.

Macnaughtan (S.), Us Four, 6/ net.

An autobiography, containing the early reminiscences of Miss Macnaughtan.

Memorials of Old Staffordshire, 15/ net.

Edited by the Rev. W. Beresford, with many illustrations.

Oxford Studies in Social and Legal History: Vol. I. English Monasteries on the Eve of the Dissolution, by Alexander Savine, and Patronage in the Later Empire, by F. de Zulueta, 12/6 net.

Edited by Paul Vinogradoff.

Register of Edmund Lacy, Bishop of Exeter (1420-55): Part I. The Register of Institutions, 15/ net.

With some account of the episcopate of John Catrik (1419), by the Rev. F. C. Hingston-Randolph.

Riis (Jacob A.), The Old Town, 8/6 net.

A history of Ribe, a Danish port, with the author's personal recollections and reflections, and illustrations by W. T. Bendix.

Samuelson (James), The Human Race: its Past, Present, and Probable Future, 3/6 net.

Embodies the experiences of an octogenarian.

Sweeting (W. Debenham), A Record of the Family of Debenham, 5/ net.

With 16 illustrations. In this book—one of the Notable Scottish Trials Series—the editor, Mr. William Roughhead, has collected all the available information on the Captain's character and career, which up to the execution of Andrew Wilson is drawn solely from a pamphlet entitled 'The Life and Death of Capt. John Porteous' (1737). Besides the trial, there is an account of the robbery committed by Wilson, his execution, and its results, together with much fresh material concerning the riot and the subsequent proceedings in Parliament.

Türk-i-Jahāngiri; or, Memoirs of Jahāngir, from the First to the Twelfth Year of his Reign, 10/ net.

Translated by Alexander Rogers, and edited by Henry Beveridge, for the Royal Asiatic Society's Oriental Translation Fund.

Geography and Travel.

Bisland (Elizabeth) and Hoyt (Anne), Seekers in Sicily, 5/ net.

The impressions and reflections of two American ladies who visited Sicily in the spring of 1908. There are several illustrations.

Hedin (Sven), Trans-Himalaya, 2 vols., 30/ net.

Discoveries and adventures in Tibet, with 388 illustrations from photographs, water-colour sketches, and drawings by the author, and 10 maps.

Koenigsmarck (Count Hans von), A German Staff Officer in India, 10/6 net.

For England and the English administration the author professes great admiration, while the glamour of the East has taken a strong hold on his imagination. The photographs of Indian scenery are beautiful, and there are many interesting portraits.

Mills (Enos A.), Wild Life on the Rockies, 6/ net.

With illustrations from photographs.

Schaffner (R. Haven), Romantic Germany, 12/6 net.

Contains 71 illustrations by Hans Hermann, Alfred Scherres, Karl O'Lyne von Town, Gertrude Wurm, Charles Vetter, and Otto F. Probst.

Sports and Pastimes.

Jane (Fred T.), All the World's Airships: Flying Annual, 21/ net.

Kimmins (G. T.), The Guild of Play Book of Festival and Dance, Dances arranged by M. H. Woolnoth, Part II., 5/ net.

Education.

Rowe (Stuart H.), Habit-Formation and the Science of Teaching, 6/ net.

Philology.

Oxford Shorthand, 5d.

Embodiment of the five-letter vowel-scheme adapted to shorthand for all European languages, and to the teaching of phonetics and pronunciation.

School-Books.

Bornecque (H.) et Rüttgers (B.), *Recueil de Morceaux choisis d'Auteurs Français: Livre de Lecture consacré plus spécialement au dix-neuvième Siècle*, 5/6 net.

Revised and enlarged edition.
Gregory (Lady), *The Kiltartan History Book*, 1/ net.

Illustrated by Robert Gregory.

Highroads of History: Book VII. Highroads of British History, 1/6

With an introductory poem by Rudyard Kipling, and an epilogue by the Earl of Rosebery. One of the Royal School Series.

Williams (A. M.), *English Grammar and Composition*, 4/6

Science.

Butler (Arthur G.), *Birds' Eggs of the British Isles*, 10/6

net. Illustrated by F. W. Frohawk.

Dante, *Questio de Aqua et Terra*, 4/6 net.

Edited and translated by Charles Lancelot Shadwell.

Franklin (W. S.), *Electric Waves*, 10/ net.

Gissing (Frederick T.), *Commercial Peat, its Uses and Possibilities*, 6/ net.

Hayward's Botanist's Pocket-Book, 4/6 net.

Thirteenth edition, revised and enlarged by G. Claridge Druce.

Herschell (George), *Soured Milk and Pure Cultures of Lactic Acid Bacilli in the Treatment of Disease*, 2/6

net. Second edition.

Lejars (Félix), *Urgent Surgery, Vol. I. Introductory, Head—Neck—Chest—Spine—Abdomen*, 25/ net.

Illustrated. Translated from the 6th French edition by William S. Dickie.

Lunge (George), *Coal-Tar and Ammonia*, 2 parts, 42/ net.

Fourth and enlarged edition.

Lunge (George), *The Manufacture of Sulphuric Acid and Alkali with the Collateral Branches: Vol. II. Sulphate of Soda, Hydrochloric Acid, and Leblanc Soda*, 2 parts, 42/ net.

A theoretical and practical treatise. [Third edition, enlarged.]

Macewen (John A. C.), *Surgical Anatomy*, 7/6 net.

McQuade (W.), *Engines and Boilers Practically Considered*, 3/6 net.

Maurice (William), *The Shot-Firer's Guide: A Practical Manual on Blasting, &c.*, 3/6 net.

Middleton (G. A. T.), *The Elements of Reinforced-Concrete Building*, 4/ net.

Muthu (C.), *Pulmonary Tuberculosis and Sanatorium Treatment*, 3/6 net.

A record of ten years' observation and work in open-air sanatoria.

Rankin (Margaret M.), *A First Book of Wild Flowers*, 6/ net.

With 112 illustrations in colour by Nora Hedley.

Serviss (Garrett P.), *Curiosities of the Sky*, 6/ net.

A presentation of the riddles and mysteries of astronomy, with many illustrations from photographs and drawings.

Spiers (William), *Nature through the Microscope; or, Rambles and Studies of a Microscopist*, 3/6 net.

With 10 coloured plates from paintings by Miss Edith Spiers, and about 300 drawings and micro-photographs by the author, assisted by Mr. J. F. Hammond.

Tynan (Katharine) and Maitland (Frances), *The Book of Flowers*, 6/ net.

The flower names, old and new, are grouped under the four seasons, and with each are given descriptions of the flowers and their supposed properties, and the legends connected with them from poets and prose writers.

Juvenile Books.

Chater (Lucy), *Water Babies*, 6d. net.

A play for children, adapted from Kingsley's 'Water Babies'.

Grahame (Kenneth), *Dream Days*, 1/ net.

Reissue, illustrated.

Grimm's Fairy Tales, 6/ net.

Selected and retold by Githa Sowerby, with 12 illustrations in colour by Millicent Sowerby.

Matchless Books: Arabian Nights, and other Stories, re-written for children by Edwin Oliver, illustrated in colour by R. C. Armour, 1/6 net; Matchless A B C, illustrated by Mary Tourtel, 9d. net; Robinson Crusoe, retold for children by Edwin Oliver, illustrated in colour by R. C. Armour, 1/ net.

Plays for Schools: Cinderella, by E. Nesbit, and Thackeray's Rose and the Ring, dramatized in two acts by Ethel Sidgwick, 6d. net each.

Thomas (Rose Haig), *The Doll's Diary*, 5/ net.

With 24 illustrations by John Hasall.

Fiction.

Bain (F. W.), *A Mine of Faults*, 5/ net.

Björnson (Björnsterne), *Mary*, 3/ net.

Translated from the Norwegian by Mary Morison.

Blyth (James), *A Longshore Lass*, 6/

Displays the contrast in the loves of two girls.

Boccaccio, *The Story of Griselda*, 5/ net.

The tenth story of the tenth day of the 'Decameron,' translated by J. M. Rigg. One of the Riccardi Press books.

Connor (Ralph), *The Settler*, 6/

A tale of Saskatchewan.

Devereux (William) and Lovell (Stephen), *Sir Walter Raleigh*, 6/

An historical romance, founded on the play produced by Mr. Lewis Waller at the Lyric Theatre.

Edginton (May), *The Weight Carriers*, 6/

A story of two strong men, a strong woman, two weak women, and a weak man, and of how each contributed to the strength and weakness of character of the others.

Farrer (Reginald), *The Anne-Queen's Chronicle*, 6/

This history of the last five months in the life of Anne Boleyn is written in the form of fiction, which, the author believes, makes for greater 'clearness and readability'; he vouches for the historical exactitude of the action and the conversations, though the episodes are not in strictly chronological order.

Forbes (Hon. Mrs. Walter R. D.), *Nameless*, 6/

A story of a Scottish girl, daughter of a carpenter in a remote Northern village, and a feminine writer, who, brought closely into touch with each other, seek the true meaning of life and love.

Hardingham (Edward), *Haunted Skoulton*, 1/ net.

A tale dealing with former times at St. Olave's Grammar School, Southwark: life in an old Norfolk Hall, and adventures by sea and land.

Jacob (Violet), *Stories told by the Miller*, 6/

A chain of tales told to a little boy, with 7 illustrations.

Mantegazza (Paolo), *The Legends of Flowers; or, 'Tis Love that makes the World Go Round*, 2/6 net.

Translated by Mrs. J. Alexander Kennedy, with a frontispiece by Walter Crane. Second Series.

Orczy (Baroness), *The Nest of the Sparrowhawk*, 6/

A romance of the seventeenth century.

Phillipotts (Eden), *The Farm of the Dagger*, 7d. net.

New edition.

Vance (Wilson), *Big John Baldwin*, 6/

A story of Cromwell's army, some experiences at the Court of Charles I., at that of the Lord Protector, and finally in Virginia.

What Lay Beneath, by Coe-coe, 6/

A story of the Queensland bush.

Wyllarde (Dolf), *Tropical Tales, and Others*, 6/

A series of short stories, mostly laid in the Southern hemisphere.

General Literature.

Balfour (A. J.), *Questionings on Criticism and Beauty*, 2/ net.

The Romanes Lecture delivered in the Sheldonian Theatre on November 24. Verbatim shorthand report.

Ballyfrench (Morton), *The Lighter Side of War*, 6/

Bierce (Ambrose), *Write It Right*, 50 cents.

Described as "a little blacklist of literary faults."

Book of English Prose.

Edited by W. Jenkyn Thomas. One of the Cameos of Literature.

Clegg (J.), *International Directory of Booksellers, &c.*, 1910, 6/ net.

Cox (Rev. J. Charles), *How to Write the History of a Parish*, 3/6 net.

An outline guide to topographical records, manuscripts, and books. Revised edition.

Gow (William), *Marine Insurance*, 5/

New edition.

Hall (Cyril), *The Young Carpenter*, 5/

Gives directions for using tools properly and for making a number of small articles of furniture, with 73 illustrations.

Moore (Charles F.), *Moore's History of the States, United and Otherwise*, 1 dollar 50 net.

This amusing book is a satiric history of the United States from the beginning—"certain and uncertain portions of land, water, and mud"—to the "discovery" of the North Pole—a history the general inaccuracy of which the author admits, as he has not been able to write the whole from "personal knowledge." Judge Moore is a Virginian, and a well-known speaker in the South.

Newbighing (Thomas), *Literary Bypaths and Vagaries, and other Papers*, 4/6 net.

Essays dealing *inter alia* with George Eliot, Mrs. Norton, popular superstitions, and Feltham's 'Resolves.'

Pollard (Perceval), *Their Day in Court*, 3 dollars net.

A survey of American literature during the past ten years, which brings the author to the conclusion that quality has been sacrificed to quantity with disastrous results. Having been told that it is impossible to indict a nation, he proceeds to indict the two classes he considers mainly responsible for this state of affairs—the ladies and the critics.

Purdie (Mrs.), *Letters from a Grandmother*, 2/6

Illustrated by Inez Buchanan.

Stanway (Kate), *Britannia's Calendar of Heroes*, 5/ net.

With an introduction by the Rev. the Hon. E. Lytton, and illustrations.

Stead (Francis H.), *How Old-Age Pensions began to Be*, 2/6 net.

Contains 10 illustrations.

Thomas (Edward), *The Heart of England*, 3/6 net.

One of the Heart of England Series. The volume is reissued, having appeared in a larger form.

Whitworth (Geoffrey) and Henderson (Keith), *A Book of Whimies*, 6/ net.

Twelve short sketches with coloured pictures.

Wilkinson (Spenser), *The University and the Study of War*, 1/ net.

An inaugural lecture delivered before the University of Oxford on November 27.

Almanacs and Calendars.

British Almanac and Companion for 1910, 1/

Contains astronomical, official, and other information relating to the British Isles, the Colonies, and foreign countries.

Clergyman's Ready Reference Diary and Kalendar for 1910, 3/6

Edited by the Rev. Theodore Johnson.

Pamphlets.

Loch (C. S.), *The Reports of the Royal Commission on the Poor Law and Relief of Distress*.

A paper read at the Church Congress, Swansea, in October, and circulated for the information of members of the Charity Organisation Society.

FOREIGN.

Theology.

Feret (Abbé P.), *La Faculté de Théologie de Paris et ses Docteurs les plus célèbres: Époque Moderne, Vol. VII. Dix-huitième Siècle*, 7fr. 50.

Fine Art and Archaeology.

Pottier (E.), *Diphilos et les Modeleurs de Terres Cuites Grecques*, 2fr. 50.

Donnay (M.), *Théâtre: Vol. IV. L'autre Danger, Le Retour de Jérusalem*, 3fr. 50.

Drama.

Philosophy.

Rust (J. A.), *Samuel Taylor Coleridge en zijne Intuities op het Gebied van Wijsbegeerte, Ethiek en Godsdienst*, 6s. 6d.

History and Biography.

Bourgeois (É.), *La Diplomatie secrète au dix-huitième Siècle; ses Débuts: Vol. II. Le Secret des Farnèse, Philippe V. et la Politique d'Albérone*, 10fr.

Duchesse (G.), *Mademoiselle de Charolais*, 16fr.

In the Bibliothèque du Vieux Paris.

Fagnet (E.), *Propos Littéraires, Series V.*, 3fr. 50.

Parigot (H.), *Renan: l'Egoïsme intellectuel*, 3fr. 50.

Geography and Travel.

Montpensier (Duc de), *La Ville au bois dormant: de Saigon à Angkor en Automobile*, 15fr.

Education.

Fries (W.) und Menge (R.), *Lehrproben und Lehrgänge aus der Praxis der höheren Lehranstalten: Generalregister zu Heft 1-100*, 3m.

Philology.

Ortografia razional.

Short extracts from writers of various nationalities in favour of spelling reform.

Science.

Meunier (S.), *La Terre qui tremble*, 6fr.

Juvenile Books.

Reuter (G.), *Sanfte Herzen, ein Buch für junge Mädchen*, 3m

Fiction.

Leblond (M. A.), *En France*, 3fr. 50.

Rossegger (H. L.), *Die blutrote Perle u. andere Sonderbarkeiten*, 3m.

*. * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

IN January *The Cornhill Magazine* will attain its Jubilee, and present a special and enlarged number, including two poems—'High Tide on the Victoria Embankment,' by Mrs. Margaret L. Woods, and 'A Reliquary,' by Mr. Justice Darling; three short stories—'Making Good,' by Mr. A. E. W. Mason, M.P., 'In the Dark Hour,' by Mr. Perceval Gibbon, and 'Made Absolute,' by Judge Parry; and an article by Miss Edith Sellers on 'A Paupers' Restaurant and Home.' The special material opens with 'The First Editor: and the Founder,' by Lady Ritchie, with portraits of her father and George Smith, and facsimiles of two letters from Thackeray to Smith; and concludes with an 'Envoi' from Mrs. George Smith: it contains a poem by Mr. Thomas Hardy, 'An Impromptu to the Editor,' and another by Mr. A. D. Godley, 'Middle Age to—Youth.' Mr. E. T. Cook writes on 'The Jubilee of *The Cornhill*' (with the facsimile of a proof corrected by Thackeray); Mr. A. C. Benson on 'Essays at Large'; Mr. W. E. Norris on 'Leslie Stephen, Editor'; and Mr. Stanley Weyman on 'James Payn, Editor' (with a facsimile letter); while Dr. W. H. Fitchett tells 'How I Came to Know *The Cornhill*.'

IN response to numerous requests, Mr. J. M. Barrie has consented to the republication of the article which appeared from his pen in *The Westminster Gazette* in May last on the death of George Meredith. This will be issued immediately by Messrs. Constable, under the title of 'George Meredith, 1909,' in the form of a booklet, printed by the Chiswick Press on hand-made paper.

THE same firm will publish their long-expected anthology of Oxford and Oxford life ('In Praise of Oxford') early in 1910. The scheme of the work

has grown since its inception in 1905, the endeavour of the collaborators, Mr. Thomas Seccombe and Mr. Spencer Scott, now being, while providing ample entertainment for the general reader, to furnish new material for those bibliographical, topographical, and other students who seek to determine the great part played by Oxford in the nation's history.

NEXT Tuesday Messrs. Macmillan will publish 'Light Come, Light Go,' by Mr. Ralph Nevill. This volume is full of anecdote, and deals with gaming, gamblers, and the like, conspicuous features being the sections devoted to the public gambling which formerly flourished in the Palais Royal and at the German spas, and still exists at Monte Carlo. There are nine illustrations in colour, and some thirteen in black-and-white.

MESSRS. GAY & HANCOCK will publish immediately 'By Divers Paths: the Notebook of Seven Wayfarers,' a collection of mingled verse and prose, in which Miss Annie Matheson, the main author, has been assisted by six friends. The book opens with 'Alphabetical Symbols,' recently published in our columns, and is divided into months, all of which have their appropriate vision. A note of spiritual optimism and delight in nature runs through the whole.

The same firm will shortly issue a new book by Meredith Nicholson (the author of 'The House of 1,000 Candles'), to be entitled 'The Lords of High Decision.'

The fifth impression of Dr. Beattie Crozier's book 'Civilisation and Progress' is now in the hands of Messrs. Longman.

The *English Review* for this month has some interesting articles, notably Prof. Gilbert Murray's 'A Pagan Creed,' an account of the 'De Diis et Mundo' of Sallustius in the light of modern ideas; a continuation of Mr. Lowes Dickinson's admirable 'Letters from America'; and 'The Place of Satire in Education,' a notice of Mr. Stokes's edition of the 'Epistolæ Obscurorum Virorum' by Prof. Foster Watson.

On Thursday morning the press published a letter from the Circulating Libraries Association to the principal London publishers, concerning books "regarded as transgressing the dictates of good taste in subject or treatment." They ask for "copies of all novels, and any book about the character of which there can possibly be any question, at least one clear week before the date of publication," so that a careful reading may prevent offence.

On the same day Mr. Heinemann published a letter concerning Mr. De Morgan's novel reviewed by us to-day. Publication in one volume, owing to the length of the book, "would have necessitated an unpleasantly small type and an ungainly volume." The novel consequently appeared in two volumes at ten shillings (with dis-

count.) Four leading circulating libraries declined to take copies of the book "in its present form." Mr. Heinemann then arranged to have the volumes bound together, and this offer was refused, this time on the ground of price, the libraries declaring that "they will only purchase copies if they are supplied on the terms of a six-shilling book."

THE BRITISH ACADEMY announces that on Wednesday, the 15th inst., Prof. W. P. Ker will read at the rooms of the Linnean Society, Burlington House, a paper on 'The History of the Ballads, 1100 to 1500.'

MR. REGINALD FARRER writes:—

"If any one reads my 'Anne-Queen's Chronicle,' they will find in the preface a quotation from Mr. Innes (whom I proleptically call Professor, by the way) to the effect that Queen Anne Boleyn was tried before 'a jury that might antecedently have been expected to acquit her.' This double misquotation arose from my misapprehension of Mr. Innes's meaning; and that misapprehension was so strong that I believed it unnecessary even to verify the reference. For what he actually wrote was that she was tried by 'judges who might antecedently have been expected to favour her'—a very different statement, and meaning simply that to contemporary eyes the composition of the jury would look as if it gave a guarantee of fair treatment to the Queen. I on the contrary thought Mr. Innes to be following Froude's argument, and imposing the constitution of the jury on modern readers, as a proof of the Queen's guilt. But nowadays we know too much of Tudor justice for such an argument to have weight. However, my misapprehension of Mr. Innes was so vivid as to lead me into a hasty misquotation: for which I want an opportunity of making him an open apology."

MR. NUTT has on sale a small number of copies of Bishop Callaway's standard work, 'The Religious System of the Amazulu,' on which members of the Folk-lore Society will get a reduction. Application for membership should be made to the Secretary, Mr. F. A. Milne, at 11, Old Square, Lincoln's Inn. A full list of the Society's publications (1878-1909) can be had from Mr. Nutt.

At the annual meeting of the Scottish History Society in Edinburgh last Saturday it was reported that the Society was in a flourishing condition, and that forty applications for membership still remain on the list. It was decided on the completion of the publication of sixty volumes to start a new series of the Society's publications. The First Series terminates with the issue for 1908-9, and the Second Series begins with the issue for 1909-10. Sir Thomas Craig's treatise 'De Unione Regnorum Britannia,' edited, with a translation, by Prof. C. S. Terry, is promised immediately. A volume in progress, which has fallen behind, is 'Papers relating to the Scots in Poland.' Wariston's 'Memento Quamdiu Vivas' and a first instalment of his Diary will complete the issue for 1908-9.

FOR the year 1909-10 the following are promised: 'Miscellaneous Narratives relating to the '45,' edited by Mr. W. B. Laikie; 'Selections from the Household Books of Lady Grisell Baillie,' edited by Mr. R. Scott-Moncrieff; and 'Correspondence of James, Fourth Earl of Findlater, and First Earl of Seafield,' edited from the originals at Cullen House by Mr. James Grant.

ANOTHER Edinburgh historical society is also in a flourishing condition, with names waiting on the list for membership. Mr. William Cowan, of the Editorial Committee of the Old Edinburgh Club, has already in hand most of the material for the Club's second volume, which will be issued to members from the press of Messrs. T. & A. Constable early next year. This includes a long paper from the President, Mr. W. B. Laikie, on 'Edinburgh during the '45'; and others by Mr. W. Moir Bryce on 'The Flodden Wall of Edinburgh' and the 'Covenanters' Prison' at Old Greyfriars Churchyard. Other papers will be on 'Old Edinburgh Cries,' fully illustrated; a continuation of Mr. John Geddie's paper on the 'Sculptured Stones of Old Edinburgh'; on 'The Wagering Club'; the new Chapel of the Thistle at St. Giles's Cathedral, with pictures of the excavations, by Mr. F. C. Inglis; 'Lady Stair's House in the Lawnmarket,' which has been restored by Lord Rosebery; and an ancient house near St. James's Square, by Mr. A. F. Stuart.

LAST week Dr. Norman Moore and Dr. J. N. Figgis were admitted Honorary Fellows of St. Catharine's College, Cambridge. It is a just tribute to two members of the College who have attained literary distinction outside the limits of the specialist.

MESSRS. BOWES & BOWES, of Cambridge, will publish next week 'The Heart of Life: a Book of Verse,' by Ethel Ashton Edwards, including some verse reprinted from *The Athenæum* and other papers.

THE series of lectures on literature begun last October at Columbia University will be collected in a volume, and published next spring. The lectures include three each on Oriental and Classical Literatures, four on Literary Epochs, and seven on Modern Literatures.

THE BEGUMS OF NEPAL have long been known as enlightened rulers, and the present reigning princess gave a further proof of the fact by introducing free primary education into her State. In addition, she has established a large number of studentships for poor and deserving scholars.

THE only Parliamentary Paper of interest to our readers this week is University College, Dublin, Statute (3d.).

NEXT week we shall complete our notices of Juvenile Literature and Gift-Books.

SCIENCE

ANTHROPOLOGICAL NOTES.

M. MARCELLIN BOULE in *L'Anthropologie* (Tome XX. Nos. 3 and 4) anticipates the detailed memoir which he is preparing for the *Annales de Paléontologie* on the fossil man of the Chapelle-aux-Saints (Corrèze) by a statement of the principal results of recent observations made by him, illustrated by drawings of the cave where the remains were found. He places the outlines of the skull upon those of other skulls of the Neanderthal and Spy types, using also a comparison of it with the chimpanzee on the one hand, and a modern French type on the other, and a conjectural figure in which the bones of the nose and jaw are restored, and another in which it is associated with the Heidelberg mandible. His conclusion is that the remains are undoubtedly human, but present a mixture of characters, some belonging to a low type of humanity, others to an anthropoid type, while some appear to be peculiar to the skeleton itself.

M. Armand Vire in the same periodical describes the Magdalenian rock-shelter of the Rivière de Tulle near Lacave, in the Canton of Souillac (Lot). Here were discovered an implement bearing deep hollows caused by its having been used for polishing objects of bone or reindeer horn; bone and horn needles and tools, some inscribed with human or simian representations; and a number of animal teeth and marine shells formed into collars. The station was a small one, and did not present any sensational discoveries; but the excavation had been carefully and minutely watched, and had in consequence produced a number of small objects such as are frequently overlooked by explorers.

A Society for Prehistoric Study has been founded at Berlin, and issues a journal under the title of *Mannus*.

Prince George Cantacuzene, when occupying a diplomatic post at Rome, discovered 16 crania (10 male and 6 female) in the necropolis of Corneto-Tarquiniæ, near Civita Vecchia, on the confines of ancient Etruria, and presented them to the Museum of Natural History at Paris. He gives their measurements in an article in *L'Anthropologie*, and these indicate a mixture of Roman and Etruscan elements.

To *Man* Major P. M. Sykes contributes notes on the musical instruments used by the gipsies in Khorasan, mainly for playing at entertainments, and on the ceremonial music performed at Meshed, the sacred city of Persia, and the other chief cities, to usher in the rising sun and play out its setting. Three kinds of instruments are employed—kettledrums of metal, oboes, and trumpets five feet long. The music, when heard from a certain distance, is described as weird in the extreme, and even fascinating.

Mr. A. M. Blackman suggests that an Egyptian unclassified hieroglyph indicating rubbing or grinding, which had been supposed to represent a winder for thread, is a porridge-stirrer, such as is now used in Egypt and Nubia.

Mr. W. G. Aston contributes also to *Man*, a thoughtful article on the incest tabu, which he attributes mainly to a consideration of the evil physical consequences of the marriage of persons nearly related.

Prof. Karl Pearson has prepared for the Child Study Society a form of schedule for studying the factors influencing the social life of children, intended mainly to be filled up by families of the upper middle or professional classes. The Society would be

grateful to any persons furnishing the required information. Copies of the form may be obtained from the Secretary, 90, Buckingham Palace Road, S.W.

SOCIETIES.

BRITISH ACADEMY.—Nov. 24.—Mr. S. H. Butcher, President, in the chair.—This being the fiftieth anniversary of the publication of Darwin's 'Origin of Species,' Prof. W. R. Sorley, Fellow of the Academy, communicated a paper on 'The Interpretation of Evolution.' In the absence of Prof. Sorley, owing to illness, the paper was read by Prof. Bosanquet, Chairman of the Section of Philosophy.

The paper stated that the influence of 'The Origin of Species' was not restricted to biology; it extended to all the human sciences, and modified the philosophical attitude; through it emerged "the philosophy of evolution" as (in Huxley's words) "claimant to the throne of the world of thought." The nature and validity of this claim require examination. The term "evolution" itself is used with a variety of emphasis, and even of meaning. Sometimes the reference is to the theory of natural selection introduced by Darwin and Wallace; at other times the reference is to the theory of Organic Evolution, which gained precision and verifiability from the doctrine of natural selection, but is much older than, and possibly independent of, that doctrine; at yet other times the reference is to the theory of Cosmic Evolution which, as worked out by Kant, and afterwards by Laplace, has a clear meaning only in application to inorganic nature. If evolution is to be set on "the throne of the world of thought," inorganic evolution and organic evolution must be somehow brought into line. The two processes have, as common characteristics, (1) continuity, (2) advance through antagonism, (3) alternating periods of stability and instability. But there is a *prima facie* distinction between the operative causes—between the mechanical forces in inorganic evolution and the vital processes postulated by organic evolution.

The mechanical interpretation of evolution attempts to break down this distinction, and to account for vital process in terms of physico-chemical process. But the difficulties in the way of this method of interpretation have not diminished during the last fifty years: (1) The origin of life remains an unsolved problem; careful experiments and the advance of microscopical science have shown that abiogenesis does not take place in the cases in which it was formerly thought that it did occur—or might occur. (2) Physiologists are, on the whole, less satisfied than they were in Darwin's lifetime with the adequacy of the physico-chemical explanation of the characteristic activities of the living body. (3) The theory of natural selection gave an impetus to the mechanical interpretation; but natural selection requires non-mechanical factors on which to act; and the rejection of the view that "acquired characters" can be inherited has made the mechanical explanation of heredity almost unthinkable.

If these points are admitted, the explanation given by mechanical causation is seen to be incomplete; the external factors have to be supplemented by the internal principle of life. In virtue of this principle the organism develops and preserves a certain structure, and reproduces its like; perhaps the same principle also influences the direction of evolution in interaction with environing conditions. Vital activity is therefore teleological, although the end which the organism realizes is not present to it in the form of idea. A vitalistic interpretation of evolution, however, is inadequate, because it leaves inorganic evolution out of account, and because it has no theory of the adaptation of external to internal factors; the conception of unconscious purpose is besides full of difficulty.

If a unified interpretation of the whole course of evolution can be attained, and if it is granted that mechanism is inadequate, it will be only by means of the conception of conscious purpose. The difficulties of this interpretation consist chiefly in the conflict of ends and the imperfection of adaptations. No detailed solution of these difficulties can be offered; to some extent they arise from an assumption which must be guarded against; the purpose shown in evolution does not realize itself after the fashion of human design, which works mainly in an external and mechanical manner. In principle what is involved in the interpretation is an inversion of Spencer's postulate that "we must interpret the more developed by the less developed."

Observations on various aspects of the problem were made by Mr. S. H. Hodgson, Prof. Bosanquet, and the President.

GEOLOGICAL.—Nov. 17.—Prof. W. J. Sollas, President in the chair.—Messrs. J. A. Haddon, Armstrong, R. A. Farquharson, G. A. Green, and J. H. Wylie were elected Fellows.

The following communications were read: 'The Geology of Nyasaland,' by Messrs. A. R. Andrew and T. E. G. Bailey.—'The Faunal Succession of the Upper Bernician,' by Mr. Stanley Smith.—and 'Notes on the Dyke at Crookdene, Northumberland, and its Relations to the Collywell, Morpeth, and Tynemouth Dykes,' by Miss M. K. Heslop and Dr. J. A. Smythe.

ROYAL SOCIETY OF LITERATURE.—Nov. 24.—Dr. F. J. Fumivall in the chair.—Dr. Marie C. Stopes read a paper on a mediæval Japanese drama, 'The Sumida River,' which she had translated into English verse from a transcription made for her by Dr. Sakurai of Tokio Imperial University. Of the 260 lyric dramas collected in the 'Yokyoku Tsuge,' only half a dozen have been translated into English. The texts of the old plays, the *Nô-no-utai*, are much studied by men of culture in Japan, and formerly the interest the aristocracy took in them was not confined to onlooking. Some of the pieces are supposed to have been written by the Emperor; and Hideoshi and Iyeyasu, two of the most renowned men in Japanese history, are reported to have acted parts in some of the *Nô* plays. The training necessary for their performance is extraordinarily detailed, as every inflection, every movement of the body, every step and posture, are most strictly prescribed, and the secret of some of the parts is in the hands of one or two persons only. The theatre has no arrangements for foreigners, and all the seats are flat cushions on the straw matting of the theatre floor. These are arranged in groups of four or six, railed in with wooden partitions 6 in. high to form "boxes." A translation of such a subtle, complex thing as the Japanese *Nô* can hardly be even a faint echo of the original. The fundamental differences of language, tradition, classical allusion, and the construction of poetry are such that no translation can retain the aroma of the Japanese text, and least of all a literal translation.

'The Sumida River' is attributed to Motoyoshi, who died in 1459, and was a grandchild of Kiyotosuga, who is generally regarded as the founder of the *Nô* proper. The story, as is usual in these dramas, is exceedingly simple. A woman is travelling from Kujoto, spoken of as the City Royal, to Azuma, the east of Japan, and to the Sumida river. She seeks her only child, a boy who was kidnapped from her widowed home the previous year. After crossing the ferry she learns that the child had died on the roadside of hardship, on the spot where the people of the district are now assembling for prayer. She is prevailed upon to join them, and late at night the child's spirit-voice is heard, first praying, and then speaking a few words to her. The play opens with the ferryman explaining who he is and how he is ferrying travellers across the river because of the universal prayer to be held in the village that night. He is supposed to be speaking to one traveller, when another enters and tells of his long journey eastwards. The lecturer read the translation of the play, consisting of dialogue, songs, and chorus.

The Japanese Ambassador, after referring to the difficulty of rendering the original into a foreign tongue, congratulated Dr. Stopes on her translation, and expressed his satisfaction that these old plays were being rendered into English, for they showed the intimate thoughts, beliefs, and sentiments of the Japanese. He said that in recent years the upper classes had resumed their patronage of the theatre after long avoidance of it, chiefly owing to the indecencies of the modern drama, which was now improved. The Rev. Dr. Rosedale, Mr. Edward Morton, and the Chairman, also spoke.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Nov. 17.—Mr. R. H. Forster in the chair.—Mr. Emanuel Green read a paper on 'Somerset Club Brasses,' and pointed out that the custom of carrying a rather large ornament of brass on the usual club staff of the village Friendly Society was apparently peculiar to that county. Several examples were exhibited, and these, which were for the most part of an armorial character, are now somewhat scarce and difficult to obtain. The earliest notice of a Friendly Society occurs in 1697, when Defoe, in his 'Essay on Projects'; sketched a scheme for providing for widows by a small contribution to a general fund. The first notice of a club actually in being that Mr. Green had traced occurred in 1760, in which year one is mentioned in *The Bath Advertiser* of March 29th.

An interesting discussion took place, in which Messrs. Forster and Clift and others joined, and it was pointed out that many local customs and habits were gradually dying, and that it was in many instances extremely difficult to obtain accurate information regarding them.

It was announced that the next paper would deal with the excavations at Corbridge-on-Tyne which are being carried out under the superintendence of Mr. R. H. Forster, Hon. Treasurer of the Association.

LINNEAN.—Nov. 18.—Dr. D. H. Scott, President, in the chair.—Mr. T. Parkin was elected a Fellow.—Mr. F. Enock exhibited on the screen a series of photographs of the movements of animals.

The first paper, on a new Tipulid subfamily, was by Mr. W. Wesch, communicated by Mr. J. Hopkinson. A discussion followed, in which the General and Zoological Secretaries, Mr. J. C. Shennock, Mr. Enock, the Rev. T. R. E. Stebbing, and Mr. A. E. Gibbs engaged.

The second paper was by Mr. J. M. Brown, communicated by Prof. A. Denny, and entitled 'Freshwater Rhizopoda from the Lake District.' The author stated that between 40 and 50 species had been obtained from Sphagnum and sediment from tarns and lakes, including some which had not been previously recorded as occurring in Britain, and one species new to science. Mr. John Hopkinson and Prof. Denny also contributed some remarks.

ENTOMOLOGICAL.—Nov. 17.—Dr. F. A. Dixey, President, in the chair.—Mr. G. E. Bryant and Mr. A. Tetley were elected Fellows.

Mr. H. Eltringham exhibited a case of butterflies from African localities to show that the species described as *Acraea aurivillii* is the female of *A. alciope*, and to illustrate the mimetic relations between the *Acraea* and the two species of *Planema*, and a species of *Mimacraea* included in the exhibit.—The Rev. F. D. Morice brought for exhibition a case of Aculeate Hymenoptera, representing many different groups visiting a solitary tree, *Ochradenus baccatus*, Del., in the neighbourhood of Jericho. They showed a remarkable similarity in points of colour, &c., and neither plant nor insects, in most cases, were to be found elsewhere in the region.—Mr. A. H. Jones exhibited a few butterflies collected during last summer at Formia, near Naples, including *Melanargia arge*, probably the most northerly limit of the species; fine forms of *Hipparchia semele*, *Satyrus stalinus*, *Melitaea parthenie*, and *Lampides boeticus*; also various *Lycenides*, presenting little if any difference from the types found in the Swiss Alps.—Mr. H. J. Turner exhibited an example of *Melitaea didyma*, in which the greater portion of the black pigment had more or less failed to develop, captured at Zermatt on August 3rd; a specimen of *Brenthis euphrosyne*, taken in the same locality on July 31st; a specimen of *Polyommatus damon*, taken near Aigle; and two series of *M. parthenie*, including var. *varia*, the first taken on the Riffelalp, and the second up the valley of the Zmutt, Zermatt.

—Mr. A. Sich exhibited a pair of *Depressaria putridella*, Schiff., bred from larvae taken last June at Whitstable, Kent, the first British examples of which were taken in the larval state by Mr. E. D. Green in 1906; and a pair of *Coleophora chalcogrammella*, Zell., taken last August in Richmond Park, Surrey, a species which used to occur near Scarborough, but was always scarce, and not hitherto taken in Britain further south than Suffolk.—Mr. H. M. Edelsten exhibited a bred series of *Nonagria neurica* (Hb.) (edelsteni) from Sussex, including two new aberrations for which he suggested the names *rufescens* and *fusca*. Mr. W. G. Sheldon brought for exhibition a case containing several series of *Pierides* taken by him this year at Herculesbad. He drew attention to those labelled as *Pieris rapae*, and suggested that some of them might be *P. ergane* and *P. mami*, to which respectively they have a remarkable resemblance superficially. Mr. W. J. Lucas exhibited two imagines and a larva of the finest of our Neuroptera, *Osmiylus chrysops*.—Dr. G. B. Longstaff showed a teratological specimen of a Carabid beetle from Ceylon (*Omphra*, Latr., sp.). The middle femur of the right side was dilated at the distal end, bearing at its anterior angle two supplementary tibiae coherent at the base; the rudimentary tarsi were also adherent.—Mr. A. W. Bacot showed two boxes containing pupal cases of *Aglais urticae* collected by Mr. Hugh Main in one locality. Those taken from the food plant were yellowish-white; while those taken from the cage in which the larvae pupated were quite black, thus demonstrating the effect of surroundings upon the pupal coloration.

Dr. T. A. Chapman read a paper 'On *Callophrys avis*, a Palearctic butterfly new to science.

MICROSCOPICAL.—Nov. 17.—Mr. F. J. Cheshire, V.P., in the chair.—Mr. C. Beck exhibited and described a new form of speculum lamp devised by Mr. J. W. Gordon, being a modification of the lamp exhibited at the last meeting.—Mr. Edward Heron-Allen read the fourth paper of the joint series by himself and Mr. Arthur Earland dealing with the Foraminifera found in the shore sands of Selsey Bill, Sussex. This installment covered the genera *Cyclolucina* to *Nummulites*, and included many rare and interesting forms, but no new species. Of the genus *Cyclolucina*, first described by the authors in 1908, from this locality, a few additional details were mentioned, but the original source of the specimens still remains doubtful, although its distribution has now been worked out over an extensive area of the peninsula. The evidence, however, points to the Eocene beds of Bracklesham Bay as the source from which the specimens were derived, although none has been found *in situ*. The paper was admirably illustrated by a series of lantern-slides photographed from specimens specially mounted for the purpose.

The following were elected Ordinary Fellows: Messrs. Harold Squier Cheavin, R. Denley James, E. H. Kirby, and T. R. Saxton.

MEETINGS NEXT WEEK.

- Mon.** London Institution, 5.—'Napoleon the Great,' Dr. J. Holland Rose.
— Royal Institution, 5.—General Monthly Meeting.
— Surveyors' Institution, 5.
— Society of Engineers, 7.30.—'The Mechanics of Dust,' Mr. C. H. W. Biggs.
— Aristotelian, 8.—'The Subject-Matter of Psychology,' Messrs. G. E. Moore and G. Dawes Hicks.
— Society of Arts, 8.—'Aeronautics,' Lecture II, Mr. C. C. Turner. (Cantor Lectures.)
Tues. Asiatic, 3.30.—'The Hugar Glacier: its Tributaries and Mountains,' Mrs. Bullock Workman; 'The Structure of the Hugar Glacier,' Dr. W. Hunter Workman.
— Colonial Institute, 8.—'The Canadian Fruit Industry,' Mr. W. A. Mackinnon.
— Institution of Civil Engineers, 8.—'Marine Propulsion by Electric Motors,' Mr. H. A. Mavor.
Wed. Society of Arts, 8.—'The Destruction of Plumage Birds,' Mr. J. Buckland.
Thurs. Society of Arts, 4.30.—'The Punjab,' Sir J. Wilson. (Indian Section).
— London Institution, 6.—'Church Music,' Dr. H. Walford Davies.
— Institution of Electrical Engineers, 8.—'Notes on Methods and Practice in the German Electrical Industry,' Messrs. L. J. Lepine and A. R. Steilling.
— Society of Antiquaries, 8.30.—'Notes on the Album Amicorum, with Exhibition of Specimens of the Sixteenth and Seventeenth Centuries,' Mr. Max Rosenheim.
Fri. Astronomical, 5.

Science Gossip.

WE greatly regret to learn that news has reached this country of the death on September 17th of Kakichi Mitsukuri, Professor of Zoology in the Imperial University of Tokio, and Director of the Marine Biological Station at Misaki. Prof. Mitsukuri, who visited this country more than once, and was one of the most honoured guests at the International Zoological Congress at Cambridge, was an excellent general zoologist, and made numerous researches into vertebrate embryology and the marine invertebrates of Japan.

SEVERAL new features on the surface of Mars were noticed by M. Antoniadi, M. Jonckheere, M. Quénisset, and Señor Comas Sola during the recent opposition; and Mr. Lowell claims to have seen the first antarctic fall of snow on the planet.

MR. W. H. WRIGHT succeeded in obtaining a photograph of the spectrum of Halley's comet at the Lick Observatory so early as the 22nd of October. It was then very faint and wholly continuous; but other features usually found in cometary spectra may be manifested as the comet approaches us. Seen at the Algiers Observatory from October 11th to 26th, it is described by MM. Gonniesiat and Rambaud as resembling a very faint stellar nebula.

MISS M. W. WHITNEY has detected variability in the star B. D. + 58° 1785. In the 'Durchmusterung' it is registered as of 9·3 magnitude. She found it on August 14th only 10·5, and subsequently a little fainter. It had a second diminution, after recovery, on October 20th, when it was 10·7, and had recovered to 9·7 on October

22nd. It may be of the Algol type. In a general list it will be reckoned as var. 43, 1909, Draconis.

THE tenth number of Vol. XXVIII. of the *Memorie della Società degli Spettroscopisti Italiani* has been received. It contains papers by Prof. Riccò on the connexion between the great magnetic disturbance on the 25th of September last and the passage of a large solar spot, and on the dimensions and distribution of the solar protuberances observed at Catania during the second half of 1908; and Prof. Bemporad's account of his photometric observations at Catania in that year. There is also a continuation of the spectroscopic images of the solar limb taken at Catania, Kalocsa, Madrid, Odessa, Rome, Zò-sè, and Zurich, to the 5th of April, 1908.

FINE ARTS

Memorials of St. Paul's Cathedral. By William Macdonald Sinclair. (Chapman & Hall.)

THIS stout volume of upwards of five hundred pages is a testimony to the industry of the Archdeacon of London. He has evidently read widely all that is of any worth among the numerous printed books which have, in whole or in part, dealt with the history or fabric of the great cathedral church of St. Paul, and shows no small ability in the assimilation of his materials. Four or five books have been put under somewhat heavy contribution, viz., Dr. Milman's 'Annals of St. Paul's,' Mr. W. Longman's 'The Three Cathedrals dedicated to St. Paul,' various volumes by the late Dr. Sparrow Simpson, Elmes's 'Sir Christopher Wren and his Times,' and Dugdale's story of old St. Paul's.

There is much, too, in these pages as to the record of St. Paul's in the nineteenth century, and during the dawn of its successor. Is there any one of the present generation, who knows anything of St. Paul's after a more than superficial manner, who has not a more or less keen memory of the late Robert Green, Dean's verger? He served the church he loved so well with the utmost loyalty for forty-eight years (1852-1900), and was ever ready with sound information to all except obvious bores or cynical tourists, and these he delighted to snub in an effectual manner. The Archdeacon says of him:—

"He had a delightful character, humorous and friendly, but keen and autocratic; he used to speak of 'my choir,' 'my procession,' 'my service,' and was very concise in his orders: 'Fetch 'em out' was quite a usual direction with regard to even the most august procession."

To not a few, Verger Green's diaries, which were placed in Archdeacon Sinclair's hands by his son, will prove by far the most valuable part of the modern section of this volume. We cannot refrain, however, from expressing considerable regret that the Archdeacon did not see his way to print them in full, instead of merely

editing large extracts. It is probable that Verger Green's diary, if printed by itself *in extenso*, would command a considerable sale. These diary entries, as set forth in the Archdeacon's pages, though disappointingly brief, record many minor incidents, all of some interest, which would otherwise have been forgotten. The following are a few specimen extracts:—

"1857. Sunday morning, Jan. 25th. General Tom Thumb and his attendant came to the service."

"1858. Nov. 28th. Advent Sunday. The first special evening service under the Dome. Bishop Tait preached: the Cathedral crowded: a great number of people outside unable to get in."

"1859. Sept. 2nd. The Service for the Fire of London discontinued."

"1865. Sunday, July 30th. Queen Emma of the Sandwich Islands attended afternoon service, and was afterwards entertained by Archdeacon Hale at the Charterhouse."

"1868. April 10th, Good Friday. A special service under the Dome in the evening, the first time. The Rev. H. P. Liddon preached an hour and twenty minutes."

"1870. Easter Sunday. Flowers on the altar for the first time."

"1871. Nov. 7th, Tuesday evening. Canon Gregory's first Lecture to Young Men of the City at 8 P.M. Females refused admission by order of the Canon, which caused a good deal of grumbling."

"1873. April 6th, Sunday afternoon. The Bidding Prayer discontinued from to day except when the Corporation and Judges attend."

"1875. Feb. 2nd. Bishop Claughton's grandson baptized after morning service: the last baptism took place in the year 1713, a lapse of 162 years."

"1877. Jan. 1st, Monday. Began daily celebrations in the N.W. chapel at 8 A.M."

"1878. June 24, Monday, 11.30 A.M. Consecration of three bishops: Maclagan for Lichfield, Roberts for Nassau, and Stanton for North Queensland. The Rev. G. H. Wilkinson preached 53 minutes (on Aholibah and Aholibamah, W. M. S.), it was nearly half past three before the service ended."

There is a good deal of reflection in these pages as to the general character and work of the leading dignitaries connected with St. Paul's who have passed away within comparatively recent years. It would probably have been in better taste if the Archdeacon had abstained from giving us his opinion of these prominent men. It is, for instance, not a little puzzling to know whether the following sentence as to Bishop Creighton is meant to be laudatory, condemnatory, or cynical:

"Though he was the first Bishop to introduce a mitre into St. Paul's since the Reformation, nobody could say to what school of thought in the Church he belonged."

It is pleasant to find that justice is done to the venerable Dean Gregory, who began to work such salutary reform in the Chapter administration and in the condition of the Cathedral and its services from the very day of his appointment, in 1868, to a canonry. The daily attendance of the choir was most irregular, and it was difficult to perform the music:—

"There is a legend that on one occasion, when the Hallelujah Chorus was to be sung, a message was sent up to Sir John Goss, the organist, that there was only one tenor and one bass. 'Do your best, he replied, 'and I will do the rest with the organ.' The choirmen used to straggle in with the procession, and sometimes led their children by the hand. One day the storm broke. Gregory was canon in residence, and after evensong he addressed to the choir a severe and peremptory exhortation. The older choirmen flew to the newspaper offices, and the evening papers had large headings on their placards: 'Scene at St. Paul's.' Gregory persisted, and instituted a system of fines for non-attendance and unpunctuality, reviving the old Saturday chapter for discipline. One of the senior choirmen remonstrated. 'My dear sir,' replied the determined reformer, 'if you were to die on the steps of the Cathedral on your way to attend a service, I should fine your widow for your non-appearance.' Gradually opposition quailed before such stern resolution."

The lists of interments and monuments in old St. Paul's, and of memorials and burials in the new cathedral church appear to be carefully compiled, and will prove valuable for reference. There are also some useful structural notes as to modern work and changes in the fabric, supplied by Mr. Harding, for many years the foreman of the works at St. Paul's.

We have dwelt at some length upon the latter part of this book, because it certainly possesses more value than the earlier chronological chapters. Though we do not find any misstatement of facts in these sections, they strike us as somewhat dull and insipid, and we think that most readers would prefer to have their annals of St. Paul's straight from the pen of Dr. Milman.

There is no sign throughout this work that the author has made any attempt to search beyond what has been printed by his predecessors. Now that the public Record Office is year by year throwing open to scholars fresh treasures as to past history, by means of its comprehensive calendars and indexes, there is a fair amount of material to be gleaned illustrative of the story of St. Paul's which was not accessible either to Dr. Milman or Dr. Simpson. There is, too, one remarkable omission in this new history of St. Paul's. We have failed to find any material references to, or extracts from, the fine series of episcopal registers of the See of London which are stored within the Cathedral itself, and which begin as early as the year 1306. This storehouse of information concerning the central see of England, including in some of the volumes interesting references to the Cathedral itself, has hitherto remained unused except for a few extracts, and the general lists of institutions given in Newcourt's 'Repertorium.' It is pleasant to know that more than one of these invaluable registers is in course of transcription by the Canterbury and York Society. The Archdeacon has lost a good opportunity of letting the public know something as to their contents. Nor do we see in his Bibliography at the end of the volume even as much as a single

line of reference to the registers of St. Paul's, beginning in 1697, which were printed by the Harleian Society in 1899.

The concluding words of the Epilogue with which Archdeacon Sinclair closes his book are from one of Wordsworth's well-known 'Ecclesiastical Sonnets,' beginning "Open your gates, ye everlasting Piles!" To this quotation a note is appended acknowledging that it is "slightly altered." The alterations are scarcely slight, and are certainly numerous for so short a passage. Archdeacon Sinclair is undoubtedly in many respects a brave man; but it requires no small amount of literary bravery to attempt to improve upon such a poet as Wordsworth.

OUR LIBRARY TABLE.

Cathedral Cities of Spain. Written and illustrated by W. W. Collins. (Heinemann.)—As a collection of pictures, Mr. Collins's volume may be unreservedly commended. Lovers of architecture and lovers of Spain who turn over these pages will certainly feel grateful to the artist who enables them to renew, with a clearness rarely regained after long absence from any scene, enchanting or solemn recollections of some of the noblest buildings in Europe. The difficulties of reproduction have been on the whole more successfully surmounted in this "colour book" than in any other work of the same scope and character that has come under our notice.

But this is not all. The excellence of the process employed serves to introduce a series of highly interesting drawings. Mr. Collins has proved himself able to see and paint the pervading characteristic colour, not only of the buildings, but also of the cities which he has chosen as subjects. To have given proof of this capacity, in a country where the vivid whole tones of one day or one district are constantly succeeded, within a few hours or miles, by an arrangement of half-tones too subtle to be defined except in compound terms—hot reds and blues giving place, almost suddenly, to silvery greys and browns, more elusive in quality than those that climates north of the Pyrenees can furnish—is an achievement of which any artist may be proud. No one whose recollection of the widely differing local colour of Valencia, Toledo, Burgos, Malaga—to take a few names at random—has not grown dim, will fail, we think, to recognize Mr. Collins's power, in each case, of suggesting it. Perhaps the pictures of Toledo and the general views of Tortosa and Gerona are the happiest examples of this power; but it is little less conspicuous in many other cases.

The interest of the book is virtually confined to the illustrations, the short descriptive chapters being written for the most part in the style of a severely condensed guide-book. Such brief statements touching the history and art of Spain as they include are generally unexceptionable; but we should demur to a sentence in the Preface which seems to derive Plateresque from "Italian or Renaissance influence." There is a curious little note—curious by reason of its position—at the end of this Preface, on the result of "the revolution in Catalonia of July-August, 1909." As a rule, where comments on Spanish life and manners or personal anecdotes occur, they are of a commonplace character, adding nothing to the attraction of the admirable pictures.

King's Hostel, Trinity College, Cambridge. By W. D. Caröe. With Plans and Illustrations. (Cambridge Antiquarian Society.)—Messrs. Willis and Clark, in their 'Architectural History of Cambridge University,' had arrived at the general form of these buildings, erected between 1375 and 1424, or, including the Edwardian Tower, 1437. Mr. Caröe freely acknowledges his indebtedness to this work, and refers to the authors' "remarkable perspicacity in sifting an abstruse problem." Their inquiry was, however, rendered extremely difficult as a large part had been pulled down in 1556 to make room for the present chapel; while, in addition to other alterations, what remained was refronted on the west side in 1791. During the progress of the restoration in 1905 and 1906, entrusted by the College to the present author, much fresh evidence came to light, which, collated with the documentary evidence, has enabled him to add materially to and correct Messrs. Willis and Clark's plan. While some details are still conjectural, much has been settled, and there can, we think, now be little doubt of the substantial accuracy of the revised plan Mr. Caröe has prepared.

The author conducts his inquiry in the scientific spirit demanded of antiquaries, setting down his evidence with the greatest clearness, while he also brings to bear the practical knowledge acquired in his professional work. The reader is further assisted by the completeness of the illustrations, comprising plans, old maps and views, photographs and scale-drawings of details, and a full series of plans of each floor, both before and after the recent remodelling, the latter coloured so as to indicate the various dates of work. The reconstruction step by step makes most interesting reading, and the author displays throughout ample knowledge and sound judgment. The reader owes him, too, a special word of thanks for the convenient manner in which the general plan is bound, so that it can always be before him. In the Appendix are printed a list of technical terms found in the accounts, with their probable modern equivalents, and some typical extracts relating to the erection, also from the account-books. Our only comment is that the plan should not have been printed without the north point being indicated, especially as the points of the compass are freely referred to in the text.

The Birth, Life, and Acts of King Arthur, of his Noble Knights of the Round Table. The Text as written by Sir Thomas Malory, and imprinted by William Caxton at Westminster the year mccccxxxv. and now spelled in Modern Style. With an Introduction by Prof. Rhys, and embellished with many Original Designs by Aubrey Beardsley. (Dent & Co.)—It is not easy to recapture the interest awakened by the appearance of Aubrey Beardsley as an illustrator of Malory, and kept up by the gradual change in his methods and outlook. Since then his work has made its mark on the draughtsmanship of the world. In the light of after events, the 'Morte Darthur' might seem an unlikely starting-off place for the kind of man that Beardsley proved to be, but on second thoughts one might assume that fate was not altogether ironical. 'La Morte Darthur' has been highly praised, and so has 'Petit Jehan de Saintré,' and it is true that extracts wholly admirable may be made from them, just as an excellent fruit-salad can be prepared from bruised peaches. But both books are the product of an age when kings and lords with the soul of traders were playing at chivalry, and when the old society had fallen into pieces from

sheer decay. The 'Morte Darthur' is not so good a piece of work, nor so cynically corrupt, as 'Petit Jehan'; but then it is merely a compilation, including some very fine passages and a great many rather dull ones, simple and easy in style because its originals are simple, showing good taste in its omissions as in its actual selections. It has an interest for the scholar who knows most of its origins, and can enjoy the hunt for the remainder; it has another as the quarry from which the poets have drawn their Arthur and his knights, and it has another in the fresh language of the story. The edition we have before us is pleasant to read, and many who have not the original issue of Beardsley's drawings will no doubt take the opportunity to add it to their possessions. The Introduction by Prof. Rhys has been reprinted without change.

Chats on Old Silver. By E. L. Lowes. (Fisher Unwin.)—Old silver offers a pursuit of inexhaustible interest, with an infinitude of articles, both ornamental and useful, to hunt for, from a pre-Reformation chalice to a caddy-spoon, from a "ciborium" to a "coaster," as our grandfathers called the decanter-stands they passed round their carefully polished mahogany tables.

As the objects are of endless variety (there are 200 caddy-spoons, and each different, in the Fitz-Henry Collection at the Victoria and Albert Museum), so the subject may be dealt with in many ways. If it is regarded from the craftsman's point of view, styles and methods of manufacture become of paramount importance; if it is treated by ecclesiologists and antiquaries, we are taken back to early Biblical and legendary days; and there is, of course, the commercial side of it all. Mrs. Lowes may be said to have combined these various methods of treatment in this latest volume of Mr. Fisher Unwin's "Chats."

Mrs. Lowes traverses ground which the numerous and excellent books on old silver that have lately appeared have made familiar; she takes her readers from the time when Abraham went out of Egypt down to our own day; she writes of the ingots and gold dust the Patriarch possessed, and the silver sweetmeat baskets of the Georgian age, with impartial enthusiasm. It is a range of subject which we cannot follow in detail; suffice it to say that the book is systematically arranged, the chapters on makers' marks being extremely clear and useful. Mingled with historical reflections of no great value, other chapters follow, containing information on ancient and mediæval gold and silver; and the concluding eighteen are devoted to English gold and silver plate, its ecclesiastical and domestic use. Under the latter heading Mrs. Lowes treats of Irish "potato rings," which, whatever their precise use may have been, remain, she says, "a unique and characteristic ornament which has almost become as much a national memorial as the shamrock." These "exquisitely pierced and chased pieces" were made in Dublin and Cork between 1740 and the end of the eighteenth century.

Throughout the book instructive lists of sale-prices are given. These bring out in the clearest manner how much fashion has to do with value; thus we find a standing cup *temp.* James I. fetching over 1,200 shillings per ounce, yet this sounds a small price compared with that paid for a "mazer" at the same Dunn-Gardner Sale in 1902, which realized over 4,000*l.*, although it weighed under 15 ounces. A year later a set of Apostle spoons of Henry VIII. reached 4,900*l.* In truth, these lists contain astounding figures, especially when they

relate to Tudor or Stuart plate, not to mention such articles as the Malmesbury ciborium, which at the Braikenridge Sale in 1908 fetched no less than 6,300*l.*, and, adds Mrs. Lowes, "it is said that a further 2,000*l.* was paid in the subsequent 'knock-out.'"

Not the least valuable part of the book is the chapter which the author terms 'Frauds and Forgeries,' wherein she sets forth the innumerable ways in which "fakes" and alterations are daily being made. It is eminently instructive, if somewhat painful reading, and throws a strong light on the methods of the unscrupulous rogues who are continually employed in furnishing "just what the collector wants."

In the sketch of that great craftsman Paul de Lamerie, we trace the influence he and his fellow-refugees (driven to England by the revocation of the Edict of Nantes) had on the silversmith's craft of this country; and an interesting comparison is made between his work and that of Thomas Chippendale. They are said to have "degenerated in their race for contemporary fame and fashion," a contention which may be proved by contrasting some of Lamerie's earlier work with the huge epergne at Windsor which is known as the Prince of Wales's Epergne (1750), and is figured in this volume.

As with others of the "Chats" series, many of the illustrations are familiar, but all are well chosen, and the "process blocks" render the effect of silver-work with great fidelity. The Index might have been much fuller with advantage, and more detail in treating of the old royal plate at the Tower and at Windsor Castle would have been welcome. As to the latter collection, we remark in passing that it is now said to weigh thirty tons and to be worth three millions.

Different spellings of the same name are frequent in this book, and such errors as placing "the famous statue of Athene by Phidias in the Pantheon" should be rectified in any subsequent edition. Mrs. Lowes tells us, "The monks were nothing if not catholic to [*sic*] their traditions," whatever that may mean, and she talks of "obliging emporiums....knowing their marks," thus crediting pawnbrokers' shops with the intelligence she means to ascribe to their owners.

To derive "tankard" "from the sound of the lid in shutting, the twang or ring of it giving its name to the vessel," sounds fanciful. So, again, with "quaighs," why should not the Lowland Scotch word for cup suffice? or must we believe that these vessels are "so called from the noise made in quaffing the draught of wine supposed to be consumed in one big drink"?

By "Galatea" Mrs. Lowes means, we presume, Galatia; and "Stursford, Dorsetshire," we take to be a misprint for Stinsford, near Dorchester, a home of Lady Susan O'Brien, the dainty creature Sir Joshua painted with her cousins Charles James Fox and Lady Sarah Bunbury.

THE WORK OF MR. HAVARD THOMAS.

THE most important show open at present is the one at the Carfax Gallery, which offers as representative a collection as has yet been shown of the most capable academic sculptor of the day. There is even an advantage in seeing again his *Lycidas* (18) in such cramped quarters, because it incites the visitor to the near inspection which brings out its great, and indeed in British art unparalleled,

qualities. A certain fundamental ungainliness in its large proportions makes some of its silhouettes unsatisfactory when seen at a distance; but when a closer view lends the enhancement of perspective to its delicate inner rhythms, we are lost in admiration of perhaps the most beautifully finished bronze statue that England has produced. The sustained splendour of the surface is at once so fluent and so learned as to concentrate attention on the extremities without weakening the whole. The hands in their delicate explanatory action, the feet in their tense pressure on the earth, the head in its balanced thoughtfulness, are brilliantly clear and full in expression, if judged as fragments; but the unity of delicate movement and consistent physical development is so great that each is felt to be but a small escapement into the domain of visible phenomena of a fuller inner life. Rarely has form been pushed to a closer analogy with nature than in this masterpiece of an artist whose moderation is for the nonce more impressive than another man's violence, a figure almost immobile, a countenance almost impassive, being made to suggest tremendous mental and physical vitality.

The study of the figure in repose, impressive not by its action, but its capacity for action, will probably always afford the best field for a talent like that of Mr. Thomas—a talent slow and thorough in research, but not quick in divining a rhythm behind concealing detail. When, as in his marble bas-relief *Music and Dancing* (9), he attempts violent action, his inability to omit makes his work little more than a compilation from the astonishing documents supplied by certain very thorough drawings from the living model. These drawings (2, 16, 21, 26, 32, 36) are monuments of hard work on the part of the artist, and, we may be permitted enviously to add, of the models. Imitative drawing will hardly go further in the rendering of movement, but sympathetic divination of the niceties of balance is needed to complete it. We are convinced that Mr. Thomas has studied people dancing, but we doubt if he, even in the wildest flight of fancy, ever danced well himself, and herein he is inferior to many a much less learned Greek.

Yet we submit even this criticism not without a twinge of remorse. This relief has not the contagious lilt it should have, but misses it by but a hair's breadth. Any artist of easy conscience, with a more confident, even with a more conventional eye for rhythm, might on such a basis produce a drawing of irresistible animation, and the thorough research here shown is to-day sadly to seek amongst sculptors. We regard the piece with the infinite respect which is commanded by that rare spectacle, a sculptor who really does his own chiselling of the marble. Mr. Thomas's technique in this material is delicate, careful, without ostensible virtuosity. Except in No. 39, *The Labouring Ox*, which is puzzling in its want of breadth and consistency, he manages the planes of his bas-relief soundly. We do homage also to the sculptor of scholarly instincts who adapts modern subjects to the purposes of his art.

THE NEW ENGLISH ART CLUB.

A LARGE collection of slight but very agreeable drawings forms the most meritorious part of this exhibition. Among the oil paintings the example of Mr. Wilson Steer has provoked an inordinate number of not very admirable imitations; but while his later manner is thus popular, the artist himself in his large *Horseshoe Bend of the Severn*

(46) seems disposed to change it. A master of the glitter of sunlight on contrasting surfaces and textures, he inclines here to the charm of its quiet glow upon stretches of suavely modelled distance. After exploiting for a long time sudden and picturesque oppositions of form precariously balanced, he yields to the beauty of quietness and continuity—of diffusion of interest, and more sustained delicacy of line. Intrinsically the change of attitude is good, and should lead to even finer painting. On the other hand, it is not to be denied that the picture is less satisfactory than the best of the canvases in his splendid exhibition at the Goupil Gallery in the spring.

The new ambition demands, in fact, for its complete realization a technique more orderly and premeditated than that of Mr. Steer, which was developed for the swift and impulsive seizure of effects unforeseen, and indeed subtle, but simpler in the sense of being made up of fewer parts: the great 'Corfe Castle' at the Goupil Gallery showed it at about as high a degree of elaboration as it could bear. Here the artist has hardly at his command enough different kinds of paint or a sure enough hold on form. Hence we have a sense of repetition and tameness, and the draughtsmanship of the sky seems unsatisfactory from the point of view of realism.

Mr. Walter Sickert's *The New Bedford* (9) is the other outstanding work among the oil paintings—a handsome design, all the upper part of which is excellently painted. In dealing with the audience, however, a smaller scale of touch is abruptly introduced, for no apparent reason either of decoration or significance; while in the middle of the picture the placing of a lozenge panel symmetrically in the apparent centre of the front of the box, instead of somewhat to the right, where a sense of linear perspective and the general trend of the pictorial design alike would put it, is a distinct, if minor interruption to the harmony of form.

Other oil paintings which may be mentioned are the *Sue* (82) of Mr. Gerald Kelly and *On the Cliff* (58) by Mr. W. Orpen (both welcome for their pleasant surfaces of tranquil paint among much disintegrated splashing), and the *Bowl of Flowers* (45) by Mr. Westley Manning, noteworthy for a seriousness of study not to be found in the same artist's landscapes.

Among the drawings, Mr. Max Beerbohm's group of caricatures are mainly dependent for interest on their literary point, and do not bear out the brilliant promise of a year or so back. The bulk of the exhibits, however, are examples of sparkling realism, and in this vein merit is rather the rule than the exception. Mr. Francis Dodd's works may be taken as good examples. Mr. George Thomson's *Ground Swell* (286) strikes another note in the subtle perfection of its level movement.

A LONG-LOST PORTRAIT BY RUBENS.

November 29, 1909.

THAT the portrait by Rubens lent by Lord Lucas, and now exhibited for the first time at the Grafton Gallery, is that of a doctor of medicine we may well believe; but Mr. Brockwell's identification of it with the portrait that Rubens presented to his physician in 1605, although not impossible, appears to rest upon rather slight evidence. There are, indeed, certain points about this work that make one hesitate to accept this attribution. The masterly technique combined with the somewhat superficial "psychology" points rather to a later time, and this view is confirmed by some material evidence: the square-backed chair with

knobs on the top in the shape of lions' heads appears again in many portraits of the Antwerp period. Indeed, the work that Lord Lucas's picture most resembles is the portrait of Gevartius in the Antwerp Museum, which was painted about 1625-30; here we have again a classical bust, volumes on a shelf, and a plain architectural background. Dr. Faber, in the work quoted by Mr. Brockwell, tells us that, in addition to his portrait, Rubens presented him with a picture of a cock, "with a witty and learned legend" in which he speaks of the good doctor as "my Æsculapius," and in this character he makes the offering of a cock to him. This last picture is now at Aix-la-Chapelle, and it would be interesting to compare its technique with that of its supposed companion, Lord Lucas's portrait. In this connexion we should expect to find a bust of the Greek God of Healing rather than that of Hippocrates.

Should, however, it be definitely proved that this work dates from so early a time, the fact would be of surpassing interest. In that case it would be almost the earliest portrait by Rubens the date of which was accurately known.

The fact is that the young Rubens during his stay in Italy was exposed to so many influences that there is a total lack of unity about the work he executed at this time. Although in the large works that he painted for Italian churches the native Flemish element is overwhelmed in the eclectic style derived from various Italian sources, yet there undoubtedly exist some smaller easel pictures of this time purely Flemish in character. In these the directness and the freedom of the brushwork have more in common with the noble work of Rubens's later period than with the smoothly polished, enamelled surface of the succeeding Antwerp days. It is this fact that makes one hesitate in fixing the date of Lord Lucas's picture.

EDWARD DILLON.

Fine-Art Gossip.

THE December number of *The Burlington Magazine* contains the announcement that the new editors are Mr. Lionel Cust and Mr. Roger E. Fry. The articles on Italian art include notes by the editors on a panel painting of two saints in the King's collection, and on the altarpiece by Pesellino and Filippo Lippi of which this panel, with others in the National Gallery and certain private collections, formed part, an illustration showing the altarpiece as reconstructed according to Mr. Herbert P. Horne. Dr. Leandro Ozzola writes on the works of Salvator Rosa in England, and Mr. Roger Fry discusses the painters of Vicenza. In Flemish art Mr. Weale publishes a hitherto unknown masterpiece by Roger van der Weyden; and in the American section Mr. Kenyon Cox writes on the Rembrandts at the Hudson-Fulton Exhibition.

SIR MARTIN CONWAY AND MR. LIONEL CUST both deal with the portraits of the Wyat family, portraits of Sir Thomas and of his son being reproduced. Dr. F. Martin describes a unique Shiraz carpet of the fifteenth century in a private house in London; and among other articles are 'Some Modern Printing,' by Mr. Robert Steele, which examines certain recent achievements in the designing of Latin and Greek type; 'French Cathedrals,' by Mr. T. G. Jackson, R.A.; and 'The Armour of Joan of Arc,' by Mr. Charles ffoulkes, who gives an opinion on the value as evidence of the St. Denis slab, which has been mentioned in our own columns.

MESSRS. CHRISTIE are holding an unusually interesting sale of portraits on Saturday next, when the late Lord Sheffield's collection will be sold. There are several portraits of Gibbon, the intimate friend of the first Earl. The artistically important pictures, however, are portraits of the first Earl and his ancestors and family connexions. One of the two pictures by Sir Joshua is of Miss Margaret Faure, painted in 1759-60, which is recorded by Messrs. Graves and Cronin, but not traced by them.

THE death is announced from Paris of Cyrien Godebski, the sculptor, who was born at Méry-sur-Cher. A pupil of Joffroy, Godebski first showed work at the Salon of 1857, and was a regular exhibitor there of portraits (chiefly busts) and fancy subjects until recent years.

GREUZE's portrait of the famous engraver Jean Georges Wille, signed and dated 1763, is being sold in Paris this week with other fine things in the Polovtsoff Collection.

THE names of the painters who executed the frescoes in the chapel of St. Catherine in the Lower Church at Assisi have been discovered by Prof. Francesco Filippini. They are Andrea da Bologna and Pace di Bartolo di Assisi.

A FRESKO recently discovered in a village not far from Treviso, representing the Madonna between SS. Sebastian and Roch, is said to be by Tommaso da Modena or some painter of his school. To Tommaso also Prof. Adolfo Venturi ascribes some fragments of fresco which have lately come to light in the Castello at Mantua.

THE restoration of the frescoes in the church of St. Nicholas at Stralsund is now completed, and the result has surpassed all expectations. The interior of this fine Church has for centuries been covered with whitewash, and the removal of this by a skilful restorer has revealed a remarkable series of fourteenth-century frescoes, in almost perfect condition and of admirable quality. Dr. Hermann Voss contributes to the *Cicerone* (Heft 22) a short note on this series, and draws attention to the many problems which they present to critics and students of iconography.

IN connexion with the exhibition of the Wedgwood dinner service made for Catherine II. of Russia, it is of interest to note that Dr. Williamson has recently completed a monograph on the service, which Messrs. Bell will publish next week. The main feature of the book lies in the illustrations (of which there are over 70, reproduced in collotype). The volume also includes a translation of the original catalogue of the service, and views of places represented on it.

MR. A. H. S. YEAMES writes:—

"I find a slight error in your account of the annual meeting of the British School at Rome last week. The slides used by me to illustrate my paper on Montaigne's visit to Rome were taken from Du Perac's 'I Vestigi dell' Antichità di Roma,' which was first published in 1575, and not from Piranesi."

EXHIBITIONS.

SAT. (Dec. 4).—Mr. J. S. Eland's *Crayon Portraits on Vellum*, Oil Portraits, and Landscapes, Mount Street Galleries.
—Japanese and Chinese Jolls and Figurines, Private View, Fine-Art Society.
—'The Pageant of the Sky' and other Water-Colours, by Mr. P. French and Mr. R. C. Orpen, New Dudley Galleries.
—Paintings and Drawings by Mr. Carlton Moore-Park, Mr. Keith Henderson, and Mr. A. J. Gaekin, Ballie Gallery.
—Pictures of the Umbrian School, Burlington Fine-Arts Club.
—Wild Beasts and Birds of Africa and Ceylon, Private View, Fine-Art Society.

MUSIC

THE WEEK.

ROYAL SOCIETY OF BRITISH ARTISTS.—
London Chamber Concert Association.

At the second concert of the London Chamber Concert Association, which took place in the art galleries in Suffolk Street, the interesting programme was again devoted to old composers. Of the seven numbers we would mention a serious and dignified Suite for strings from J. H. Schein's 'Banchetto Musicale,' published at Leipsic in 1617. Another Suite in E minor for flute, violin, viola da gamba, and continuo, by G. P. Telemann, contained one or two delightfully fresh movements, but the others showed that the prolific composer at times merely made music. A Concerto for four violins, viola, 'cello, and continuo, by the English composer John Humphries, who died about 1730, was unfortunately placed at the end of the programme. Hawkins says of his sonatas for violins and bass that they were often heard at "ale-house clubs and places of vulgar resort in the villages adjacent to London"; the music, however, may not have been as vulgar as the places in which it was performed.

QUEEN'S HALL.—*Symphony Concert. Mr. Ernest Schelling's Pianoforte Recital. Mr. Neville Swainson's Orchestral Concert. London Choral Society.*

At the Symphony Concert last Saturday afternoon was performed a work by the talented French composer M. Paul Dukas, described as a "new" Symphony in C. Yet it was produced in Paris thirteen years ago; moreover, in form and character the music seems to be even older. The writing is clever, and the scoring good; but what we missed was the spirit of the modern, not ultra-modern, French school. Of the three movements the expressive Andante proved the most attractive. Great works will not come at the bidding of Mr. Henry J. Wood, but he at any rate selected a symphony by a composer whose Scherzo, 'L'Apprenti Sorcier,' brought him into notice. Madame Clara Butt sang specially favourite numbers of the 'Sea Pictures,' also two songs by Beethoven. Her rendering of "In questa tomba" was admirable, but that of 'Creation's Hymn' was not satisfactory.

Mr. Ernest Schelling gave a pianoforte recital last Thursday week, and in Bach's 'Chromatic Fantasia and Fugue' and Schumann's Fantasia in C (Op. 17) proved himself a poet-pianist. In the latter work, however, and especially in the first movement, the pianist got very close to the line which separates sentiment from sentimentality. We shall refer next week to his second recital.

Mr. Neville Swainson, another new pianist, played Beethoven's Concerto in C at his orchestral concert on Tuesday evening. The only fault in the performance was of a negative kind. His rendering of the music as regards letter was

sound, but in the matter of spirit, satisfactory only up to a certain point: it appealed to the ear rather than to the heart. In some passages of Strauss's 'Burleske' there was not sufficient power and brilliancy.

'The Messiah' was given on Wednesday evening by the London Choral Society. The performance was an exceptional one in that the airs and choruses usually omitted were sung; but, on the other hand, many familiar numbers had to be sacrificed so as to keep the performance within reasonable limits. Prof. Prout's version was followed, though not strictly. For instance, in "He was despised" the dramatic section "He gave His back to the smiters" was not sung, and the *Da Capo* was taken, contrary to Handel's instruction, in "Why do the nations?" The choruses "For unto us," "His yoke is easy," and "Behold the Lamb of God" were effectively rendered, Handel's special marks of expression being adhered to in the first two. The 'Pastoral' Symphony, well played by the London Symphony Orchestra, ought to have been taken a little faster. The soloists were Madame Mary Conly and Miss Gwladys Roberts, and Mr. Ben Davies and Sir Charles Santley; the last, as an old favourite, was received with special warmth.

Catalogue of Manuscript Music in the British Museum. By Augustus Hughes-Hughes.—Vol. III. *Instrumental Music, Treatises, &c.* (Printed by Order of the Trustees.)—The two previous volumes dealt with Sacred and Secular Vocal Music respectively. This third volume, which completes the Catalogue, includes an Appendix, chiefly of music of all kinds which has been added to the collections from the publication of vol. i. in 1906 down to the end of 1908.

Of Purcell, Bach, Handel, Haydn, Mozart, Beethoven, Weber, Schubert, Mendelssohn, Schumann, &c., there are interesting autographs. Bach is represented by 20 of the 24 Preludes and Fugues of the second part of 'Das Wohltemperirte Clavier'; and as no other autograph copy of the second part—with the exception of No. 9, which was acquired by the Museum from another source, and of the Fugue, No. 17, in the Royal Library at Berlin—is known, this is a treasure of the highest value. It was bequeathed to the British Museum by Miss Emmet, and formerly belonged to Clementi, who, curiously, published only one of the Fugues (No. 1) in the Second Part of his 'Introduction to the Art of Playing on the Pianoforte.' He marks it as from an original MS. of the author, which, though it differs in several places from the Bach Gesellschaft version, is exactly the same as the text in the Museum copy.

Mozart, Beethoven, and Schubert also are well represented. There is a Minuet and Trio in C for wind, strings, and drums in score by Mozart, which originally belonged to the Emperor of Austria, and afterwards to the Sultan Abdul-Aziz. It is supposed to have been written by the boy composer when in London in 1765.

Six Concertos for harpsichord by Alessandro Scarlatti are noted in the Catalogue. Mr. E. J. Dent in his 'Alessandro Scarlatti' states, however, that the authorship is doubtful. These Concertos, in fact, are

unlike what is known of that composer's harpsichord music.

The Fitzwilliam Library, Cambridge, includes sketches among which Handel has noted down passages from a Graun 'Passion,' though without indicating the source; and these he afterwards used in his 'Time and Truth.' Beethoven, at any rate on one occasion, was franker. There is a sketch in the Museum over which Beethoven wrote: "Diese ganze Stelle ist gestohlen aus der Mozartschen Sinfonie in E." The letter denoting the key is evidently far from distinct, as is not unusual with Beethoven; so, as Mozart wrote no symphony in E, the compiler has queried it.

Wagner's 'Tannhäuser' was produced at Dresden, October 19th, 1845; and in the following year another opera of the same name, composed by Carl Amadeus Mangold, was produced at Darmstadt. It is curious to learn that there is in the Museum a scene from Wagner's 'Tannhäuser' arranged for viola d'amore, flute, clarinet, and strings, in score, and signed "Carl Amadeus Mangold."

Under 'Historical Notices, References, Letters, &c.' are to be found some quaint entries. One is a document giving a list of musicians and their fees from the Establishment-book for 1552. Among the "Musitionstraungers" are named the "fowre brethren Venetians, viz. John, Anthonic, Jasper, and Baptiste [Bassano]." For over a century from 1552 there were Bassanos as members of the royal chapel. Another document mentions a 'confirmation of licence to sell ashes and old shoes granted to William Treasurer, late maker of musical instruments to Philip and Mary.' And here is the beginning of 'A Song in praise of Musunge' (sc. music) of the time of James I.:

Sweete musunge mournes, and hath doune longe—
These fortie yeares and almost flue.
God knowes it hath the greater wronge
By Puritanes that are alieue.

We cannot resist quoting two titles of 'Lectures by Samuel Wesley,' delivered in London, Bristol, &c., 1811-30. One is 'Musical Prejudice,' the other 'How to distinguish Good Musick from Bad'—titles which may be described, after the manner of some anthems, as "for all seasons."

For such a Catalogue as the one before us, and indeed for the two which preceded it, musicians and writers on music ought to be most grateful. Much time must have been spent, and trouble taken, by Mr. Hughes-Hughes in preparing them.

Musical Gossip.

'BEETHOVEN,' produced by Sir Herbert Beerbohm Tree, at His Majesty's Theatre, last Thursday week, is noticed elsewhere on this page. As, however, music plays so prominent a part in the piece, we may refer briefly to the musical illustrations and the stage action connected with them. Among Beethoven's works his 'Leonore' Overture No. 3, and the c minor and 'Choral' Symphonies are marvellous manifestations of his genius; moreover, they are now more or less familiar to the general public. The Overture was ably performed under Mr. Landon Ronald's direction at the beginning of the evening, but the extracts from the two symphonies formed part and parcel of the piece itself. So also with the familiar first movement of the c sharp minor Pianoforte Sonata, cleverly scored for orchestra, and played very softly. It served good purpose, and justified the conversation between Beethoven and Giulietta Guicciardi, which from a dramatic point of view might be open to question.

THE programme of the second Philharmonic Concert at Queen's Hall on November 25th included no novelty, but there was a change in the usual order of the programme which deserves note. It has been the custom to place symphonies in the second part of the programmes. On the occasion in question the concert opened with the 'Eroica.' When that work was first produced at Vienna in 1805, complaints were made about its length. The composer, however, refused to make any cuts, but wisely recommended placing it at the beginning of a concert, so that the audience could listen to it with fresh ears.

WE regret to announce the death last Sunday, from pneumonia, of Mr. Frederick George Edwards, the editor since 1897 of *The Musical Times*. He was an able musician, an indefatigable worker, and universally respected. For many years Edwards was organist of the Presbyterian Church, St. John's Wood. He wrote 'The Musical Haunts of London' and the 'History of Mendelssohn's "Elijah,"' and was a contributor to the 'Dictionary of National Biography,' also to the new "Grove" Dictionary.

MR. WILLIAM CARTER, now in his seventieth year, conducted a Scotch Festival at the Royal Albert Hall on November 30th.

PERFORMANCES NEXT WEEK.

SEC.	Concert, 3.30, Royal Albert Hall.
—	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
MON.	Miss Gertrude Dillon's Vocal Recital, 3.15, Bechstein Hall.
—	Miss Christina Frey's Violin Recital, 3.15, Steinway Hall.
—	Miss May Horton's Vocal Recital, 8, Eolian Hall.
TUES.	London Symphony Orchestra, 8, Queen's Hall.
—	Grand Choral and Orchestral Concert, 3, Queen's Hall.
—	Miss Vere Cochran and Mr. Byndon-Ayres's Vocal Recital, 3.15, Bechstein Hall.
—	Miss Myra Hess's Pianoforte Recital, 3.15, Eolian Hall.
—	Mr. Zacharewitsch's Violin Recital, 3.30, Bechstein Hall.
WED.	Classical Concert Society, 3, Bechstein Hall.
—	Mr. John Powell's Pianoforte Recital, 3.15, St. James's Hall.
—	Philharmonic Concert, 8, Queen's Hall.
—	Miss Ida Kopetschny's Vocal Recital, 3.15, Bechstein Hall.
THURS.	Mr. Reinhold von Warlich's Song Recital, 3.15, Eolian Hall.
—	Miss Gertrude Peppercorn's Pianoforte Recital, 3.30, Bechstein Hall.
—	Miss Maggie Teyte's Vocal Recital, 3.30, Eolian Hall.
FRI.	Mlle. Marie du Chastain's Violin Recital, 3.30, Bechstein Hall.
SAT.	Queen's Hall Orchestral Concert, 3, Queen's Hall.
—	Miss Evelyn Suart's Pianoforte Recital, 3, Bechstein Hall.

DRAMA

THE WEEK.

HIS MAJESTY'S.—*Beethoven: a Play in Three Acts.* By René Fauchois. Freely adapted by Louis N. Parker.—*A Russian Tragedy.* Adapted from Adolph Glaes by Henry Hamilton.

'BEETHOVEN' is scarcely a play, rather a series of dramatic episodes, accompanied by musical illustrations. M. Fauchois seems to have set himself two tasks: first, to depict the turmoil and impassioned romanticism of Beethoven's spirit and its ultimate victory over disappointment in love, discouragement from his fellows, the affliction of deafness, and the artist's inevitable fits of depression; second, to show how all his greatest compositions were built upon and required a poetic basis, and to indicate the kind of emotional experiences which occasioned or accompanied the production of such typical masterpieces as the c minor and 'Choral' Symphonies.

It follows that in the interpretation at His Majesty's the orchestra, which was conducted at the first performance by Mr. Landon Ronald, plays no less a part than the representative of Beethoven. Not only do the instrumentalists during

the progress of the piece supply hints of the chief themes of the compositions to which there is allusion in the text, but well-known works of Beethoven's furnish the overture and entr'acte music, while it is during the rehearsal of one of his quartets that the master is made—in a poignant situation—to discover the sudden loss of his hearing.

On the other hand, Sir Herbert is responsible for a veritable *tour de force* in the way of impersonation. That he should be able to suggest the squatness and bulkiness of Beethoven's figure is wonderful enough. But his success is not merely that of make-up, or of external mannerisms, suggesting, for instance, the composer's brusqueness and absence of mind. Poetic imagination and sympathy as well as an instinct for details have contributed to his fine study of the man who clung so resolutely to his ideals, and, despite all his sorrows, put fortitude and hope and joy into his music.

Necessarily M. Fauchois's is a one-man play, for Beethoven's companions—his impatient relatives or admiring disciples, the women on whom he squandered his affection or the princes whose patronage he received with republican independence—provide but the setting and background. Still, though the piece has none of the ordinary qualities of drama, has no closely knit story, no orderly movement of plot or interaction of character, the personality of Beethoven lends to it a certain unity and dignity; and it is only his apotheosis (in which he beholds in a vision incarnations of his symphonies, which proffer him rather long-drawn-out speeches of comfort) that can be accused of being tedious.

We are asked to look at Beethoven in three phases. We see him first in early manhood, when his self-confidence receives a check in the discovery that Giulietta Guicciardi's sentiments towards him are only filial. We see him next facing the disaster of his growing deafness; we behold him last of all dying amidst the crash and glare of a thunderstorm. The effect of the whole is impressive, though there are not a few anachronisms in the dialogue, and here and there the composer is represented as completing in a moment or two what cost him months of labour.

'Beethoven' is followed by 'A Russian Tragedy,' a one-act play adapted from the German of Adolph Glaes by Mr. Henry Hamilton. It is something like a miniature version of 'La Tosca,' and calls for notice only because as heroine of the story Mrs. Campbell for once does something more than indulge in tragic poses and chanting declamation, and acts with real intensity and vigour.

QUEEN'S.—*The House Opposite: a Play in Four Acts.* By Perceval Landon.

THERE is always a possibility of the even tenor of the most commonplace of lives being disturbed by some catastrophe. A train of events set in motion by a stranger may alter our whole circumstances, our temper and outlook on the world. The art of the theatre can treat this impact of the

terrible on ordinary routine in various ways. One way—and that the more esteemed—seeks to rationalize the element of surprise, to give it roots and causation in the characters of the persons affected, to show it as something arising almost naturally from the contact of individualities: that is the way of tragedy. Another way will emphasize the externality of the catastrophe, heighten the contrast between the triviality of the circumstances on which it intrudes and the seriousness of its effects; this is the way of legitimate melodrama. When the scenes are laid in the homes of leisured people and the play is given a setting of luxury, we call this sort of stage-story drawing-room melodrama.

Mr. Landon has offered us such a piece in 'The House Opposite,' and very interesting and exciting drawing-room melodrama it is. The lover of a married lady sees from the windows of her drawing-room, while he is with her in the small hours of the morning, a valet murdering his master in the opposite house. A woman servant falls under suspicion, and is tried and sentenced for the crime. We are shown the dilemma of the lover, who must either let an innocent person go to the gallows or sacrifice the reputation of his mistress. We are shown also the agony of Mrs. Rivers, clinging to her position, her good name, and her child, and hoping desperately for some intervention of fate which will save both the victim's life and her own honour. The situation is rendered the more piquant in that the lover Cardyne is made at once a cynical libertine and an analyst of motives, so that there is good talk as well as stirring drama in Mr. Landon's play. How is it to end? Which person is to confess? The play-right gets out of his difficulty by making the valet acknowledge his crime, and save the poor charwoman. He also lets his heroine tell her story evasively to her husband, and gives us to understand that the husband realizes the facts, though he appears to her too self-absorbed to grasp her meaning.

Good as the play is of its particular class, it did not quite grip its audience at its initial performance. In the first place, the players did not seem sure of themselves. Excellent as was Mr. H. B. Irving in Cardyne's lighter scenes, cleverly as he brings out the rake's sardonic humour and moods of reflection, he does not treat the serious moments of his part with sufficient gravity or authority. Miss Eva Moore, again, as the heroine, has some very affecting scenes, but was sometimes a little nervous. Nor did Mr. Waring, sound actor though he is, leave any very definite impression as the husband of Mrs. Rivers. Mr. Eric Maturin's portrait of a young man about town stood out most clearly in the evening's performance. The actors, however, had to struggle against two disadvantages. First of all, the parts of the principals are "unsympathetic." Secondly, the last act is far too diffuse and lacks clearness of outline. The play seems constantly on the point of ending, and then turns down a fresh

alley; while the actual *dénouement* is rather huddled. Compression is needed here, but when this act has been shortened, Mr. Irving ought to have a success in 'The House Opposite.'

'THE WASPS' AT CAMBRIDGE.

AFTER an interval of twelve years, this lively comedy has again been presented, with marked success, by the Greek Play Committee at Cambridge, and has once more kept large audiences thoroughly amused by the briskness and hilarity of the performance.

As before, the play was reduced to three acts of manageable length, the first culminating in Bdelycleon's triumphant plea before his father's companions, the "Wasps," that the old man was really wasting his time to no purpose in his infatuated attendance as jurymen at the law courts; the second containing the mock trial of the dog in Philocleon's house for the theft of a cheese, and ending with the Parabasis, in which the "Wasps" endeavour to show that they stand for the true-born Athenians upon whom the safety and credit of the city depend; while in the third we have Bdelycleon initiating his father into the attractions and devices of society life, until the old man, learning his lesson only too well, gives himself up to dance and revelry, in which the Chorus of Wasps take an active part.

It cannot be pretended that, either as an acting play or as a work of art, 'The Wasps' is on the same level as 'The Birds.' So far as it has any serious purpose, the numerous personal and topical allusions of the first two acts are lost upon a modern audience, to whom Cleon and Laches are mere names; while the third act—where, as Dr. Verrall pointed out in the brilliant lecture delivered in Cambridge last week, the author frankly "plays to the gallery"—gives sufficient excuse for the line taken by the Cambridge Committee, both now and in 1897, in presenting the play in the spirit of a modern farce, with musical accompaniment.

From this point of view both actors and managers may be congratulated on the success of their efforts. The two principal characters were well sustained, though hardly in such capable hands as on the last occasion. Of the two, Mr. D. H. Robertson's Philocleon was decidedly the better. His conception of the old man, with his sly perversity, was well carried out both in the modulation of his voice, and in action and gesture. His facial expression—as, for example, in the second act, where, as his son offers up a prayer that he may show more consideration to the prisoners brought before him, a look of humorous doubt passes over his face—was decidedly telling. And in the wild dancing of the third act his activity left nothing to be desired.

Mr. J. R. M. Butler as Bdelycleon was not always quite at his ease, and when not actually speaking seemed sometimes at a loss. But he spoke his words with all the appreciation of a fine scholar, and was at his best in the closing scene of the first act, where he undertakes to show that his father's position as a dicast was rather that of a slave than of a despot, as the old man fondly believed. Diffident at first, he seemed to gain confidence as he found that the Chorus of "Wasps" was inclining to his view, and there was real charm in the tenderness with which he led the old man into the house after his companions had been convinced by the son's arguments. It is a question whether his get-up was not too young for a man who had seen military service. The late

Reginald Balfour, who played the part so successfully in 1897, wore a short beard and looked some ten years older.

Of the minor characters, Mr. Esskildsen as Xanthias was excellent, and Mr. Malleon as Sosias was conspicuous for the humour of his by-play. Mr. Bridgeman and Mr. Peache made together an effective donkey, and as the dogs in the second act were life-like and convincing. Their dancing on the roof of the house in the final scene was an excellent touch.

The dance of the three sons of Carcinus in the third act, arranged, I understand, by Mr. Arundel of Emmanuel, was carried out with great skill and spirit by himself and his two colleagues, Mr. Gordon and Mr. Bodmer. The topical allusions to certain notorious dancers of the day made effective appeal to the audience.

The Chorus were well trained, and both their singing and movements were satisfactory. Mr. Pole of King's making an excellent Leader. The Wasp dresses were admirably effective, and the headdresses in particular, drawn tightly over the head in Oriental fashion with pendant folds behind, were most picturesque and becoming. The delivery of the Parabasis, and the evolutions of the accompanying dance, were conspicuously successful. In the second act the march of the Witnesses was delightful. In the wild hilarity of the final scene the dance of all the characters roused the house to enthusiasm; but the departure from the text at the end—where, instead of the curtain falling on this dance, the rest of the company danced off for no obvious reason, and left old Philocleon, a wearied and dejected figure, to hobble back into the house with his son—seemed to strike a modern note hardly in harmony with the spirit of the play.

When 'The Wasps' was given in 1897, very bright music, of the light musical-comedy order, was provided by Mr. Tertius Noble. On the present occasion music of a more ambitious kind was composed by Dr. Vaughan Williams, who is known to be in sympathy with the more modern developments of the art. Though I cannot claim to speak as a musical expert, I may record my impression that the result was a striking success, and added much to the pleasure given by the performance. The music throughout showed extraordinary verve and charm, and the reminiscences of Strauss and Debussy were decidedly happy. It was evident from his skilful use of orchestral effects—for instance, in the Wasps' Serenade—and from the melodrama, founded on a Cambridgeshire folk-song, in the third act, that the composer entered thoroughly into the humour of the play. In the Parabasis a high level of musical and dramatic force and variety was reached; while in the final dance the hilarity of the situation found ample expression in the music.

In view of the whole, the Cambridge Greek Play Committee are once more to be congratulated upon a memorable and delightful performance. I.

DOBSON RECITAL AT BECHSTEIN HALL.

To give, in costume, a recitation of Mr. Austin Dobson's 'Proverbs in Porcelain' was a pretty fancy. As a writer of *vers de société* Mr. Dobson is, at present, without a rival; he has a nice gift of versification, a gentle and refined wit, and sensibility which, like some cherub by Greuze, skims the pools of sentimentality on dashed but ever buoyant wings.

Miss Jean Stirling MacKinlay and Mr. Harcourt Williams were the protagonists,

or, to use a more appropriate word, the mimes, in a performance of these dainty fables on November 25th. Mr. Williams, so long as he laboured under the salutary restraints of duologue, made an agreeable hero; freed from these, in the recitation of Leigh Hunt's 'Abou-ben-Adhem' (an encore), he became melodramatic, and in one of Mr. Dobson's more ambitious pieces, mawkish. Mr. Williams has talent; he should cultivate self-restraint and a sense of humour. Further, he should remember that porcelain so delicate as Mr. Dobson's was never made to hold strong liquor; it is too fragile for passion, and hot tears would ruin the glaze.

Miss MacKinlay (who also gave a clever exhibition of whistling) was more successful than her partner. She understood better the poet's intellectual points and his shades of sentiment, which, moreover, she refrained from taking too seriously. She was rather affected; but, then, affectation is what Mr. Dobson gives his ladies as a substitute for intelligence. Both performers have something to learn in the difficult art of recitation; verse should be so spoken that neither rhyme nor rhythm is sacrificed to sense.

On the whole, the performance was agreeable, though it would have been seen to greater advantage in some spacious drawing-room with white walls. Bechstein Hall, with its curious decoration, affords an unsympathetic setting for eighteenth-century modes, and its gilded apse proved a disastrous background to the costumes and expressions of the actors. C. B.

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